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VOLUME III

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PRINCIPLES OF HANDICRAFT.

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MOTIVES. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. ARTISTIC CO-OPERATION. When the designer and the workman are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL CO-OPERATION. Modern Craftsmanship requires that the idea of patronage be superceded by that of reciprocal service and co-operation.

V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

"It is only possible to answer for the final truth of principles, not for the direct success of plans."

AU 4 Lowell Institute

HANDICRAFT

FREDERIC ALLEN WHITING, *Editor.*

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HANDICRAFT

VOL. III. APRIL, 1910 No. 1.

SUGGESTIONS ON INDUSTRIAL EDUCATION.

LOCKWOOD DEFOREST.

THE purpose of education is to fit people for work. It is successful education when the training is such that every piece of work well done is a source of happiness. The mind can receive nothing from outside except through the senses. It should be therefore like an unexposed negative, to receive the sense impressions with the same accuracy as the perfect lens records them. If it has already an impression it is like exposing a negative twice. The result we all know. Camille Flammarion, the celebrated French savant, says that not one out of one hundred people can record facts with the accuracy of the camera; and that one fact so recorded is worth all the hypothoses in the world, though it may contradict all known science.

Education begins with the careful training of these senses. Look at the new born babies. They begin by seeing, then they want to get the things seen into their hands and then to taste them. I am sure, from what I have observed of very young children, that during the time between two and three years old, before they have received impressions other than through the senses, they really know more than they ever do afterwards. One child I knew, who was very fond

of going to drive, asked her aunt who was getting into the carriage to take her. The aunt was going to attend a lecture and said "No, I cannot take you because I am going to a lecture which lasts an hour." The child replied without a moment's hesitation "I can think away most talk." How many grown up people would have thought of such a thing, and if they had how many could have expressed it so clearly? There was a large photograph of Guido's *Aurora* hanging in the dining room and she turned on one of us and asked "If those women can walk as fast as those horses can gallop how fast could they go if they ran?" The same period in child life is the one where the imagination is most acute. Nearly all children have some purely imaginary companion who is always with them, more real than the actual. I fully believe that some system could be evolved which would carry on this development of the thought and imagination of the child, as shown at this period, through the whole life. Just think of what we could do if all our senses were trained with the accuracy of Helen Kellar's two!

Every child born likes to do constructive work. They like to help in any work being done. They like to see the result of it. Look back on your own childhood: were not the happiest moments when you brought to your mother your first finished piece of embroidery, your boat or the first flower from your own garden? The achievement of some difficult task which required the use of all your faculties? I remember how proud I felt when I succeeded in catching the large trout my companions had failed to catch.

We are turning our attention now to the finding of some better way than our present methods of educating our boys and girls to fit them to live happy and self-supporting lives. Twenty years ago one was scoffed at if he ventured to express the opinion that the system of teaching in our public schools was failing to meet the needs of the majority of the children, in that it did not fit them for the battle which most of them would have to fight if they were to succeed. Now, in the last few years, there is a great change in sentiment. The best of our educators are turning their attention more to improving the methods by introducing industrial training, etc., than confining themselves to purely cultural studies. I firmly believe that only on these lines can our future as a people be preserved. In these days of competition it will be the people most industrially fit who will survive.

I see two great difficulties in the way of immediate improvement; one the lack of right understanding of what industrial education really means and the other the difficulty in finding the right kind of teachers to teach it. To me it means a much broader thing than vocational or special trade training, though both are very important; but they come in later, when you know what the child is best fitted for. Probably the nearest approach to it is the sloyd which develops the mind through the eye and hand. I do not wish to be understood to mean that the eye and hand are the only faculties to be trained; but it is probably through them as well as the other senses that the mind can best be developed. You all have senses and I ask you to test what I say for yourselves through

them. My excuse for writing this at all is that some of my friends, whom I admire most for intellectual attainments, have urged me to do it. They have even gone so far as to say that my views have been a help to them.

I learned more thirty years ago, in India, (where I had gone to study the industrial arts of that country,) than I could have learned anywhere else except in the East. It opened my eyes to many things in education which I had never thought of. There the children begin as babies to follow the trade of their parents' caste, with all the advantages which hundreds of years of heredity have given them. This training results in a degree of skill which has brought the industrial arts to a perfection only equaled in the East. Boys at the age of ten and twelve had already attained that handicraft skill which is the foundation of all really good work. Training so thorough that the hand acts in perfect harmony with the eye and mind and does the work so well that when it is finished the craftsman can not tell how he did it.

I wanted copies of some very beautiful and complicated perforated metal panels in a tomb, and asked my Indian friend to get me a man to do it, so he found one he called a pattern maker. I provided him with paper, pens and ink, and took him out to the tomb and showed him what I wanted. He sat right down on the stone floor held the paper with the foot and began drawing with *both* hands. He never stopped to lay out any points to keep his scale, as even our best draughtsmen would have had to do; but took his pens and drew the whole thing in as perfectly as if

he had been tracing it, and just about as fast. The carpenter caste are the architects and do all the planning both for the construction and ornament and do the actual work themselves. My head carpenter made a very good carved ivory miniature of my friend and also carved copies of the tracery windows of the Bhudder mosque their full size (7½ feet by 12 feet) after he had made a drawing of them. The designs for the carving are drawn on the wood with chalk or ink and in some cases, as in a scroll, they use a stencil if there are a number of feet so as to make the repeat regular. A pricked paper pattern is the general method of transfer. I believe that was the way in use thousands of years ago.

When the English assumed control of the government they thought, as all we western people do, that they knew very much more about everything, including education, than the natives of India could possibly do. They looked on the people as absolutely uncivilized, though every industrial art had there been brought to perfection while the English were still savages. They thought the greatest need was for schools and colleges planned entirely on the same lines of culture studies they had in England.

The Oriental learns rapidly and, to encourage the students, philanthropic people founded innumerable scholarships to support them during the college course. There was hardly a case where a boy could not get one of these, paying him fifteen rupees ($5) a month. The number of graduates was larger and larger every year and there was no opening for them except the government service, which was already

full. The ordinary pay, even if they got a place, was not over the fifteen rupees a month they had received from the scholarship. "Now," they said "since you have taken us away from the trade we would have learned naturally and have given us this education which has made us unfit for any occupation except government service, you are bound to find work for us. You have made it impossible for us to go back." The result has been an increasing number of discontented young men without work. I believe the unrest in India to-day is the result of this absolutely false education. Are we not doing the same thing in much of our school work to-day? We have at last begun to wake up to the necessity of a change.

The schools of the western states are farther in advance in this respect than any we have here in the East. I was one of the jury on the applied arts at the St. Louis Exposition and had only time from our arduous duties to go through the educational exhibit once, one morning on my way to our meeting. I noticed a very interesting exhibit on industrial lines which seemed to me by far the best. It was from the Mechanics Arts School of St. Paul, Minnesota. I was much pleased to find that the Jury gave it the highest award. Two years ago I had the pleasure of going over this school and I do not think I can give you a better explanation of what I believe education should be than to quote what the carpenter who was teaching that department said. "I give the boys first a dove-tailed box to make, which is to prove that they can use the chisel and saw. When they have made that correctly I let them make anything they

like; but they must make their own plan, their working drawing, and a complete list of all the material necessary for the construction, which I check up. They take their list out and buy their own material; then they take home the finished article."

The boy thus learns everything connected with his finished product. He starts in with the idea of what he wants to make. He then completes the plan and working drawing of it. This connects his conception directly with his senses, both through his eyes and his hands. He then has from that to use what he has learned in order to make his list of materials needed, when again the mind and the eye and the hand have to be used. Then he has to buy the materials, which makes him learn the relation between the cost of the material and the labor—one of the fundamental problems which he will have to solve through his whole life.

I have been trying to collect facts for years upon which I could base some practical suggestions of what changes we should make in our system of public education; some way in which all boys and girls could be taught that there is no labor, no matter how trivial, which can be looked down upon as beneath them; that there is nothing that it is not worth while to do well. I have no theory. I can change my most cherished convictions instantly on finding superior data, and I am trying to keep my mind so clear that I can recognize superior data when I find them. I am learning all the time from both teachers and pupils.

I think much can be gained by doing away with

some of our cut-and-dried curriculum. The work in each school should be that best fitted for the majority of the pupils in that single school. I would encourage individual work by teachers and leave them more latitude to adapt their teaching to the needs of the pupils they are teaching. Every child born can model. They all like to work; but it is necessary that they should see the result of their work. I would have them always make complete things and not parts. The thing made can be simple, but it should always be a finished article.

In the St. Paul public schools the primary grades are all taught modelling, drawing from still life, coloring in flat tints (the children choosing their own colors), basket work and simple embroidery, for which they make their own designs. I looked over a thousand of these designs without finding a single bad one among them. It is just as important that children should be able to express themselves in this way as it is to use language, possibly more so as this is a universal language. If such a training is carried along with the thorough teaching of the other modes of expression, reading, writing, arithmetic, and music—I believe we could tell pretty well what children are best fitted for by the time they are fourteen and can then intelligently begin the appropriate special training.

ON EXHIBITION CATALOGUES.

FREDERIC ALLEN WHITING.

THE receipt of the attractive catalogue of the ninth exhibition of the Arts and Crafts Exhibition Society, held in London from January 8th to February 9th, suggests a few observations on the functions of the exhibition catalogue and on the usefulness of the introduction thereto. This particular catalogue seems to serve its purposes admirably. It is, in the first place, a good example of the great craft of printing, being the work of the Chiswick Press. By way of contrast one could cite many catalogues of art objects which are shining examples of what is *not* good printing. If the catalogue of an Arts and Crafts exhibition does not represent an understanding and appreciation of the best standards governing the two crafts employed in its production—those of design and printing—what encouragement is there to the discriminating visitor to go further, or what reason has he to expect discrimination in the choice of the objects listed in the catalogue?

This London catalogue is, then, well printed. It is an exception to the usual catalogue in being only 6 ½ x 3 ½ inches in size and easily slipped into the pocket; it is without illustration, save for the cover design by A. & E. Leverett (who, strangely, seem not to be members of the Society) and designs for a society emblem and title page. The facts given regarding the Society show it to have a list of 117 members, all of one class, with Walter Crane, President; Edward S.

Prior, Hon. Secretary; C H. St. John Hornby, Hon. Treasurer, and a Committee of twenty.

There are 696 numbers in the catalogue but in many instances the single number covers a case containing numerous articles, so that the total number of articles exceeds one thousand. The index contains the names of 693 "exhibitors, artists and craftsmen."

The use of the catalogue as a means of "spreading the gospel" has been recognized by many important Societies. The point of view of the London Society is shown by the interesting "foreword" by Mr. Walter Crane, which is quoted in full:

"The Arts and Crafts Exhibition Society, after rather longer than the usual triennial interval, opens its Ninth Exhibition, and once more at its old quarters, the New Gallery, where, as it may be remembered, the Society held its first show as long ago as the autumn of 1888.

"Our Society, then, has been in existence for over twenty-one years, years which may be said to have witnessed remarkable changes in all sorts of directions—changes, indeed, which, in the domain of art and taste, might almost be termed convulsions. There have also been revivals or reversions of various sorts, ending in an apparently insatiable demand—on the part of the decorating and furnishing public, not altogeteer unassisted by enterprising traders—for something "old."

"Through all such disturbances of the æsthetic atmosphere, however, good craftsmanship has held its own, and nothing has happened to impair the soundness of the principles upon which we set out, in our

efforts to unite Design and Handicraft; to open a field for personal artistic distinction therein, and to maintain a standard in both, while asserting the primary importance of their healthy condition, and the refining influence of the beauty of common things in daily life.

"The social bearing of the Arts and Crafts Movemen in our country has certainly been perceived, and it has been the focus of a great amount of effort and energy. Under its influence the character and aims of our art schools have been largely changed, and many beautiful crafts which might be said to have had hardly any representation, or even existence, when we started our exhibitions, have been successfully revived and are now flourishing—such as calligraphy, illumination, fine printing and binding, jewelry, and enamelling (for instance), all of which will be found strongly represented in our present exhibition.

"New influences have been at work, also, in pottery, in furniture, and in embroidery, in which again the present exhibition is rich.

"Nor has the larger and more monumental and architectural side of decorative design been neglected, as I venture to think, also, the present show will bear witness in important mural design in tempera painting, for fresco and sgraffito, and also for stained glass. In fact, artistic production in all branches of decorative art has enormously increased since the days when William Morris and his group went forth as pioneers.

"Yet in England, which has been generally regarded

as the cradle of of this revival, it seems strange that there has been as yet no effective disposition, as in other countries, to treat the Arts and Crafts of Design as matters of national concern; or to establish a permanent organization or institution upon a substantial basis for their better care and fostering. At least, beyond their limited introduction as subjects of study in technological institutes, municipal and County Council schools, and the Royal College of Art, it has been left to private effort, and the enthusiasm of groups of individuals or societies, mainly of hard-working artists and craftsmen, at their own risk and cost to endeavor to maintain a high standard in these arts by means of such exhibitions as those of our Society.

"Enormous sums are spent by the nation upon the building and equipment of our great National Museums of ancient mediæval art. Historic collections of the Arts and Crafts of the past, such as those at the Victoria and Albert Museum, though quite unrivalled, are being continually added to; but while the art of the dead is honored and cared for, beyond a few occasional purchases for the circulation department, the work of the living is left very much to take care of itself, so far as national help and encouragement are concerned.

"While far from wishing to undervalue the work of our museums as educational institutions, it appears to us that in limiting its attention to the art of the past, the State might be likened to a gardener who bestowed all his care upou the acquisition and preservation of dried specimens of exotic plants, and neg-

lected to sustain the living and growing ones of the native soil.

"The difficulty of obtaining a gallery has always been a serious one, as an ordinary picture gallery is not the most suitable for our purposes at the best. It now appears that our present exhibition will be the last one, of any kind, to be held in its present quarters, as the New Gallery is destined to disappear or to undergo further transformation in order to cater for more material needs than those of art; in short to become a restaurant. Thus another gallery will be lost to London which is already inadequately provided in this respect.

"If, however, the country were fully alive to the importance of good design and handicraft, and their bearing on every-day life, not to speak of their value to the industries of the nation, it would surely not be unreasonable to expect that public and national support might be forthcoming to provide and maintain, without the present waste of effort, a permanent home, under responsible management, for periodic exhibitions of Art and Craftmanship, to give opportunities to workers in them to display specimens of their skill and to maintain a standard of workmanship, while offering to the public some guide in taste, and a good criterion of the state of the arts of Design generally.

"Thus gradually might be restored a living tradition in design and craftmanship which in its essence means an inventive instinct for beauty in perfect accord with the various media of artistic expression, and, at the same time, with the practical demands of utility."

In decided contrast to this English catalogue is that issued in 1907 by the society of Arts and Crafts in Boston for its decenniel exhibition. This catalogue is in size 9¼ x 7 inches. It was printed by the Heintzmann Press and is a good example of press-work and composition—being without ornamental designs and illustrated by seven half-tone cuts of articles in the exhibition; but without the advantage of a general index of exhibitors. The catalogue comprises 1737 articles of modern craftsmanship and 621 objects in the loan collection. It is divided into fourteen sections (basketry, bookbinding, etc.) each with its short introduction which serves as a means of briefly stating the conditions pertaining to the craft in question. In addition to the special introductions prefacing each section, is the general foreword by Prof. H. Langford Warren, President of the Society, as follows:

"It may be well briefly to state the aims toward which the Society of Arts and Crafts is working and the object it has in view in undertaking this exhibition. It seems indeed important that these objects should be clearly set forth in order to avoid any misunderstanding as to the exhibition, for the so-called Arts and Crafts movement is not only often misunderstood, but is sometimes in danger of misrepresentation in the works and opinions of those who claim to be a part of it. The movement is not a mere striving after odd or bizarre design, though some of the results as yet achieved in its name may seem to justify this view. It is not an attempt to set back the clock of the world in an impossible endeavor to re-

vive bygone conditions and insist on making things by hand which might better or as well be done by machine though some of its advocates have seemed to insist on this extreme opinion. Neither is it an exaltation of mere amateurishness at the expense of the solid qualities of the trained mechanic which must be the foundation of all artistic achievement, though it is inevitable that in a new movement, such as this, many amateurs should take part, and that amateurishness should sometimes mar otherwise excellent work.

"The Arts and Crafts movement is founded on the belief that the objects of daily use are just as capable, in their lesser degree, of being made the vehicles of artistic expression and thus of being works of art, as are the works of painting or of sculpture. If they are to be so, it is clear that they must be the work of men and women who in their degree are artists, and that they must thus be made by the hand of the artist himself, as are the works of painting and of sculpture.

"Those who are supporting this movement believe that all the objects of daily use ought in their degree to be beautiful; and while the simpler and the commoner of such objects can be and often must be the product of the machine, such machine-made things should be absolutely simple, for the reason that no elaboration of form and no ornament executed by machine can have those artistic qualities which alone justify elaboration and make it delightful and which depend on the touch of the artist himself. The community is beginning to realize that the machine is a useful servant but a poor master, and

that there are limitations to what can properly be expected of it. The Society of Arts and Crafts is therefore endeavoring to encourage the making by the hand of all objects of daily use which are to be treated with any elaboration of design, of all objects which are not only to perform a utilitarian service but are to give delight in that service, and so far as this may be possible by the hand of the artist that designs them. At the same time, while recognizing the value and the necessity of tradition and that all progress is founded on precedent, it desires to encourage, not mistaken seeking after new and strange forms, but the sincere endeavor after personal and individual expression in the work of the hands, rather than mere copyism and mere imitation of bygone forms. It is recognized, however, that such reproduction of old forms may be of great use, especially of great educational value at the present stage of our artistic development, and while the Society has as its ideal the carrying out of works of handicraft by those who have designed them, it realizes also that in the present condition of craft education this is only occasionally possible, and we must be content with the more or less sympathetic carrying out by the skillful craftsman of the design of another. In this case, however, the designer and craftsman should co-operate: and the best results will be obtained by the hand of the craftsman who appreciates the beauty of the design he is carrying out and so is able to give to it something of his own individual feeling. The Society further believes that the public is growing more and more to appreciate the beauty of objects

made by hand which are thus capable of showing individual feeling in their execution, and is coming more and more to demand such objects rather than the dull, uninteresting and often extravagant products of the machine.

"The Society therefore feels that it may accomplish an important use by enabling those who really appreciate the growing beauty of the hand-products of our craftsmen to purchase such objects directly from these workers, and that it may aid the increasing number of such craftsmen by finding for them a market for their products. Through this directly practical and business function the Society believes that it is aiding in the most important way the aim it has of encouraging on the one hand the production of, and on the other hand the taste for, artistic products of individual handwork. It believes it will thus be adding to the joy of the worker, through which joy artistic production is alone possible, and to the delight of the user, by whose increasing demands the craftsman is encouraged to continue his work.

"The present exhibition is an exhibition of the works of members of the Society of Arts and Crafts, —an organization whose membership extends from Boston to San Francisco and from Maine to Louisiana,—and of members of other affiliated organizations. The Society realizes of course that there are many excellent craftsmen outside of these organizations whose work may thus fail to appear, but in the present condition of the movement this limitation of the exhibition seems desirable.

"That the Society is to a great degree accomplish-

ing its aim its members are encouraged to believe by the very fact of the growth of the Society and by the increasingly high standard of both design and workmanship in the objects submitted to its jury, by the constantly increasing demand for the products of its members, and by the success which has been obtained from time to time by the exhibition of these products, especially at the World's Fair at St. Louis.

"It is believed that the present exhibition will show a distinct advance over the exhibition held by the Society eight years ago, and that the exhibition will therefore serve both to stimulate the activity of each craftsman and to increase the interest of the public and so prove valuable in helping to take another step forward, to increase the quantity and improve the quality of the objects made by the hand for daily use, by their greater and greater beauty adding enormously to the enjoyment of the maker in his work and to the pleasure and the stimulus which come from the possession of beautiful things in the objects of daily sight, in the utensils we daily handle, and which play so large a part in every one's daily life."

The third catalogue at hand for comparison is entitled "A Catalogue of an Architectural Exhibition, Detroit, Michigan," which one learns by further interior investigation was held under the joint auspices of the Detroit Architectural Club and the Society of Arts and Crafts and embraced both architecture and craftwork. This catalogue contains 476 numbers, largely of architectural work, with sixteen pages of half-tone illustrations, in which the craft side of the exhibition is not represented. The introductory mat-

ter is by Mr. Frank C. Baldwin (since elected President of the Society of Arts and Crafts) and is on "The Utility of Exhibitions," as follows:

"In the Introductory of the Catalogue of the T— Square Club Exhibition some years ago, Prof. Paul Cret has stated that it is still a matter of doubt, in the minds of some persons at least, whether the exhibitor or the public derives the greater benefit from an architectural exhibition. There can be no question regarding the benefit to the architectural student. If he be an exhibitor, he can not fail to know that quickening ambition and glowing enthusiasm which ensue when one measures himself against the prowess of others in the lists of healthful and invigorating competition. On the other hand if he be not an exhibitor he yet has the full opportunity of judging and comparing the works of the men who do things and he will surely draw some inspiration from the works exhibited and from the very atmosphere of the exhibition itself.

"All of the foregoing is but a generalization, and the object of this prelude is to explain the purposes and aims which underlie this Exhibition, which is given jointly by the Detroit Architectural Club and the Society of Arts and Crafts. This is a modest Exhibition. It was intended that it should be so. A very few of the well known Architects of the Country were asked to send examples of their work and they have done so: the remainder of the Architectural Exhibition is almost purely local in its makeup. The Exhibition of applied and decorative arts is of course chosen from a broader field. It is believed that the op-

portunity thus given to the general public to know the excellence of character and quality of the work being produced in the local field of activity will be a revelation to many. On the other hand, the few examples which are shown of work by acknowledged masters will tend to have a chastening effect upon the minds of those local exhibitors who may have attained the goal of perfection.

"It should be no experiment to combine an Architectural Exhibition with an exhibit of workers in the Arts and Crafts. The one idea carries with it the other and there is no line of demarcation.

"That great craftsman, William Morris, defined Architecture as 'the art of building suitably with suitable materials,' and craftsmanship 'as the art of making useful things beautiful.' There is no hiatus in this succession of thought. The artist, the architect and the craftsman should be so closely identified, that they could be with difficulty distinguished one from the other. It is not sufficient that the Architect be required to design his buildings properly and with suitable embellishments and appurtenances. He must know where and by whom such designs can be executed in an intelligent manner. Who but the trained craftman can meet this want?

'It is for the purpose of pointing out to the public that the above mentioned thoughtful and intelligent combination of workers exists, and that the work produced is of a high order of excellence, that this Exhibition has been instituted. It is expected that similar Exhibitions will be held annually and it is hoped that they will furnish a proper stimulus, not

only to the workers but to those who require their services."

The perusal of these three catalogue introductions, representing the points of view of successful exhibiting societies in widely divergent localities, seems to the writer to be of sufficient importance to justify reprinting them in HANDICRAFT. They certainly furnish food for thought and should prove an incentive for the wider use of the exhibition catalogue as a means of emphasizing the ideals behind the exhibition; ideals which can have at best but an imperfect realization and flowering in the exhibits themselves.

A BRIEF ACCOUNT OF THE NATIONAL LEAGUE OF HANDICRAFT SOCIETIES.

THE National League of Handicraft Societies was organized in Boston at a conference held in Copley Hall on February 21, 22, and 23, 1907, during the decenniel exhibition of the Society of Arts and Crafts. An invitation to participate in this conference was extended to every known society and guild in the United States. Twenty-three of these organizations sent delegates, while others expressed their interest in the convention and their regret at not being represented.

The society in Boston since its organization in 1897 had endeavored to keep in touch with similar activities throughout the country, employing a press clipping bureau to gather newspaper items relating to the arts and crafts movement. Constant efforts were made to secure and record accurate statistics regarding other organizations; but the more detailed was the information received the more evident it became that there should be some central organization able to speak with more than local authority, which could, through suggestion and advice, guide the local bodies in their work. The reports submitted at this first conference by delegates from the more important societies showed a knowledge of the aims of the arts and crafts movement; but many delegates from smaller groups stated that they had not before realized how far their own society was from understanding the ideals for which the movement stood.

The plan for the organization of a national league was received with enthusiasm, and by-laws were adopted and officers elected. The aim of the League was stated as follows in an announcement sent out immediately after the conference:

The general object of the League is to bring together the various societies who are working for the same general purpose; to provide a small traveling exhibit which could serve as a set of standards; to provide traveling libraries of technical handbooks and of photographs; to arrange in co-operation with local societies, large exhibitions in various centers; to revive HANDICRAFT as an organ of the League; to arrange courses of lectures through co-operation so that the various societies can secure the leading lecturers at a minimum cost etc., etc.

During the first year three duplicate libraries of about forty-five volumes each were prepared and two of them were sent on circuits through the east and west. A small general exhit was also circulated, and several bulletins regarding available lecturers were issued.

The first annual conference of the League was held at Deerfield, Massachusetts, on June 29 and 30, 1908, many of the societies being represented by delegates and the meetings well attended. The first year had shown that the fees were proving burdensome to some of the larger societies, who in fact benefited less from the League than the smaller societies. The dues were revised and necessary changes made in the manner of handling the libraries and exhibits. The business matters and reports from officers and societies being out of the way the conference listened

to papers by Mr. Huger Elliott, of Providence, Mrs. Mary Ware Dennett, of Boston, and Mr. George G. Booth, of Detroit (by proxy) all of which proved interesting and resulted in much helpful discussion. To quote from the report submitted to the Detroit societies by its delegates:

"At the close of the meeting it was felt that if the League did nothing more than to hold an annual meeting, for the exchange of ideas and experiences and the bringing together of the workers from all parts of the country, it would more than justify its existence. The conditions for such a meeting at Deerfield were almost ideal, and the Detroit delegates would like to express their appreciation for the boundless hospitality extended to them during their stay."

The second annual conference was held at Baltimore on October 22 and 23, with a good representation of delegates. As it was found that the membership fees were still bearing too heavily upon the larger societies, certain changes proposed by the executive committee were adopted, the present by-laws being in conformity with the needs of the League and such as will make it possible to carry on its activities with the least amount of detail work.

In addition to the reports of officers and societies, papers of value were presented by Prof. Arthur Wesley Dow, New York; Miss Lelia Mechlin, Washington, and Mr. Lockwood de Forest, New York, and the discussion of these papers brought out much valuable information and many suggestions which are sure to bear fruit in the increased usefulness of the societies represented.

After the first session of the conference at Baltimore a delegate who had also been present at the two former conferences, said he had come to Baltimore at considerable inconvenience convinced that it would be wise to discontinue the League; but already, after this first session, he was of the opinion that the League has its distinct and important work to do and should be continued though it accomplished nothing more than to hold these conferences. This point of view was expressed by others and the growing enthusiasm as the sessions progressed brought the second conference to a close with a general feeling of encouragement and a belief that the League was just entering a period of increased usefulness.

With the publication of HANDICRAFT the League has achieved one more of the definite aims which it started out to accomplish. The plan for starting the publication at this time was received with much enthusiasm at the conference and many delegates expressed the belief that with its own medium for the propogation of the ideals and principles of the movement the League should enter upon a new sphere of far wider usefulness. The fact that several societies not formerly affiliated have joined the League since the by-laws were revised and the publication of HANDICRAFT announced, seems to indicate that the League is likely to be more and more the active means of communication between all societies working in the field.

The traveling exhibit for the coming year is to start on its circuit about July 1st and will be limited to Leather work, (including bookbinding if offered)

Printing, Illuminating and Designs for Reproduction, (Bookplates, etc.) This will be available for societies not now affiliated but which apply for enrollment before the schedule is finally made up.

The League has become a chapter in the American Federation of Art, and hopes, through its influence and membership, to see that the position of the handicraft revival has a more adequate presentation at future conventions of the Federation than was the case at the conference of May, 1909, at which the Federation was organized.

The next conference of the League is to be held in Chicago, probably during the latter part of October, and it is hoped that there will be a larger representation of the western societies, enabling those who attend the conference to extend their circle of acquaintance. It is, after all, this means of getting into personal relationship with many others of like interests which forms one of the greatest advantages offered by the League and the annual conference. This can be, at best, but a brief summary of the work of the League; its actual accomplishments are known to those societies which have been affiliated with it; to others the Secretary will at all times be glad to give further information. The League desires within its membership every organization which is actively engaged in furthering the movement for the revival of the handicrafts. The more fully the League represents such activities throughout the country and is able, through the conferences, exhibitions and this little monthly, to influence their aims and guide their work, the sooner will the arts and crafts move-

ment become a live and progressive element of which the public is actively conscious. When this time comes the false distinctions of the nineteenth century between the "fine arts" and other forms of art will disappear and the artist will be recognized for his achievements as a producer of beauty regardless of his medium of expression.

The League, then, as the national exponent of the ideals which supply the moral energy behind the Arts and Crafts movement, asks the support of all who are in sympathy with its endeavor to restore the "lesser arts" (as Morris calls them), which were in the past so eloquent a record of the fact that, under right conditions, the sense of beauty is a natural accompaniment to skill of hand. It is believed that the trained and independent craftsman of to-day should be able to express himself as naturally and effectively in terms of "beauty and use combined," as did the journeyman of the middle ages whose work we admire and treasure in our museums.

It is among the fundamental purposes of the League to aid in bringing about right conditions for the training of such craftsmen in our times; to encourage the establishment of salesrooms which will offer men and women so trained a satisfactory market for their output; to urge upon buyers the advantages of a personal interest in the producing craftsmen and the conditions under which they work—rather than mere dealing with a firm or factory which exploits the workers for its own advantage; to arouse, in fact, more attention to the principles underlying the movement and to secure the assistance of all who are interested,

whether they approach the subject from the æsthetic, social, or some other point of view—to the end that in this country may come a flowering of art in common things which shall be expressive of a new realization of the importance of beauty as a necessary element of daily life.

The League bespeaks for HANDICRAFT the hearty support of all who are interested in these aims that it may long serve as a medium of expression for those having a vital interest in the things for which it stands.

NOTE: This brief account of The National League of Handicraft Societies will be followed by short reports of the individual societies, which will be published so far as possible in the order of organization, two or three reports appearing each month.

THE ECLESIASTICAL METAL-WORKER: A PLEA FOR HIS FURTHER EDUCATION.

FRANK E. CLEVELAND.

IT seems worth while at this time to call attention to the fact that we are emerging from a period during which this country grew in strength and commercial importance while a tendency for more outward show in all phases of art was developed, with a total disregard for the fundamental principles, and precedent and tradition were cast to the winds. No appreciable advance was made in modern Christian art until the Church realized this and began to again purchase in this field, in the belief that its work could be more effectively carried on if the arts and crafts (which had attained such marvelous perfection under its patronage up to the time of the reformation and had suffered so severely at the hands of the destroyer) could once more be brought into the service of the Church, to enrich and beautify its ritual and buildings.

As Gothic art was in its greatest glory when the tide of the reformation turned against it, it was naturally to that logical style that many architects in England and America looked when seeking to bring back to the Church her rightful heritage of beauty.

If the allied arts are to be taken up again and advanced to their deserved position it seems to me that the craftsman should seek his inspiration abroad for there, and there only, can he find, still extant in their original settings, a wealth of the best examples of art

work in the precious metals, brass, iron, glass, stone and wood.

Here in America the effort of manufacturers during the past decade has been to produce in duplicate articles in a given style as long as a demand exists from a public that has not only been unaware of other possible sources of supply, through which work of individual quality could be secured, but has actually been encouraging the factory methods of production. This has been especially true of the attitude of the Church itself for many years; but it is a satisfaction to know that both Catholic and Protestant bodies are now aware that the work of individual designers and craftsmen is available and better, and are beginning to govern themselves accordingly.

Craftsmen who have proved their skill and have shown an appreciation of the requirements and traditions of ecclesiastical art, are becoming more and more in demand for such service as they alone can render the Church. From the length and breadth of this land come requests for the designing and making of the many attributes of her service. Architects, (when they are more in favor than the commercial supply houses which furnish churches with objects of usefulness by catalogue number) are usually called upon to render their assistance in designing and thus assume responsibility for the execution of orders intrusted to them. This should not be so, for it is distinctly better that the designer should be able to make with his own hands that which has been entrusted to him. The sympathetic relation between the two elements of design and production must be

in far greater accord than is otherwise possible when they are both combined in one individual.

Within a comparatively few years there have come to the attention of the writer many examples of ecclesiastical art in which the designer and craftsman have collaborated with gratifying success. One of the most notable results of this method is to be found in the gold and jeweled ciborium and monstrance* recently presented to the Church of the Advent in Boston. The first step in the carrying out of this important piece of work was the acceptance by the donor of the designs prepared by the architect, which were done in color with some care to represent in a general way the end sought. The working drawing was then made in the office of the architect and from this a model in finest plaster was made under their supervision by a modeler experienced in executing their designs. Finally the work of shaping the materials into the intended forms was commenced, under almost ideal conditions for good craftsmanship, by a master goldsmith and his assistant working side by side. But despite these favorable conditions when it came to interpreting the modeller's rendering of the architect's design in forms of *metal*, many disappointing difficulties were encountered which made it necessary to remake portions of the work and even to alter minor details ir order that the design might be expressed in terms of gold. Many of these difficulties might have been avoided had the designer, modeller and goldsmith been united in one person. Although the finished

* See frontispiece, and description on page 36.

work has called forth general admiration and has been pronounced one of the most beautiful examples of modern ecclesiastical gold work, it shows clearly that this type of work, to approach nearer to perfection, must be conceived and wrought by craftsmen. This and nearly all other examples of work of this nature are being done precisely as a monumental building is erected which, from the very nature of the task at hand, is inconsistent.

Since it is not always possible at present for such work to be executed by a designer and craftsman combined in one person, it is urged that a sound and thorough knowledge of the great work of the past, by *both* collaborators, will do much to remove the disadvantages of the usual method, until such time as the best craftsmen can be trained in the requirements and traditions of ecclesiastical art and thus be in position to make their own designs with feeling and intelligence.

EDITORIAL.

IT does not seem possible that six years have elapsed since the last number of HANDICRAFT was issued, and six years of such fruition as we hoped for but hardly dared expect! Now that the moment has come for the new birth of the old magazine one feels a little breathless at the wider opportunity which presents itself. The earlier HANDICRAFT was started by the Society in Boston, with a membership of only 278 and with no active co-operation from without: the new issue is published for a League of Societies representing at the time of writing twenty-threewidely scattered communities and a combined membership of nearly three thousand. This seems to promise a sound basis upon which to build a magazine of wide interest, with a distinct field of usefulness and a constantly increasing influence throughout the country. What we can make of HANDICRAFT depends to a great extent upon the support and encouragement which is given to the venture by every one whose interests it purposes to further and represent. It is intended to make it both dignified and interesting, a true record of the growth and progress of the best thought behind the arts and crafts movement (or the handicraft revival if you prefer the term) and of the evident result of the movement as shown in the improved standards of taste and in the finer qualities of design and workmanship displayed in the craft work produced under the inspiration and guidance of the various Societies.

THE revival of HANDICRAFT at this time is in accordance with a vote passed at the Conference of the League held last October in Baltimore, by which the Executive Committee was instructed to see if arrangements for the renewal of the publication could be consummated. The fact that the League had not sufficient funds to finance the publication, nor any officer of experience in such matters with time to give to the publication details, made it impossible for the League to itself become the publisher. The Committee was fortunately able to carry out the wishes of the Conference through arrangements by which The Dyke Mill undertakes the entire burden of publication under a contract that safeguards the League in every way. Thus appears volume III, number 1—the April number of 1910 following the March issue of 1904.

. . .

THE combination of handicraft and agriculture seems to be one of the reasonable methods of reviving the handicrafts. The idea of intensively farming a few acres in connection with the practice of some craft, as expounded in Kropotkin's "Fields, Factories and Workshops" seems to insure the variety which has been lacking in farm life and the consequent broadening of the intelligence and capabilities of both the farmer who becomes a craftsman and the craftsman who turns in part farmer. The establishment of industrial and agricultural training schools in Massachusetts and other states makes the acquirement of the necessary additional knowledge a simpler matter than it would have been a few years ago; while the

opening of salesrooms by Societies in the larger towns and cities affords the necessary market for such articles as are not demanded by the immediate neighborhood, at a reasonable cost for selling. We would be much interested to learn of any instances of the actual working out of this plan which may come to the attention of our readers.

NOTES FROM THE FIELD.

THE Chicago Arts and Crafts Society has under consideration the establishment of a salesroom. It has always seemed to us that the Chicago craftsmen lost a great deal of valuable time by having no such central exhibition where interested visitors could easily see what was being done without travelling about from shop to shop, incidentally taking the craftsman's time in answering questions. These questions are usually such as could be answered by an intelligent attendant at a central salesroom, who would carry the matter as far as possible and when it was discovered that the inquirer "meant business" would arrange for an interview with the craftsman. The saving in rentals and in the cost of selling by such co-operation would be enormous, and the craftsmen would be surprised to find how much more work could be done without the frequent interruptions from visitors, however welcome.

Here's to courage for the venture and success in it achievement!

THE National Society of Craftsmen (119 East 19th street, New York) has published a new edition of its "Directory of Crafts Societies and Craft Workers" the price being one dollar.

It is, we suppose, inevitable that such a directory should prove to a degree inaccurate, since addresses —and even names, with a large proportion of women workers—are constantly changing. The difficulty in securing first-hand information makes it unavoidable that there should be errors in the lists of Societies; but it seems unfortunate that such active Societies as those in Chicago, Greensboro, North Carolina and Portland, Oregon should be omitted while among those given are many Societies which have had no active existence for several years.

It is hoped that in the preparation of another edition more active co-operation may be extended by all the Societies in order that the next volume may be as accurate as the combined efforts of all can make it.

NOTES FROM THE SHOPS.

THE gold and jeweled ciborium and monstrance shown in the frontispiece is one of the most remarkable examples of modern craftswork which has come to our attention and for this reason particularly it is gratifying to know that it was designed, modelled and executed by members of an arts and crafts society, and formed the central attraction in the ecclesiatical exhibit of a year ago in

Boston. The design was from the architectural office of Cram, Goodhue & Ferguson, and was in the main the work of Frank E. Cleveland whose experience in designing many important pieces of ecclesiastical work, lends special value to his appeal on page 29. The plaster model was by I. Kirchmayer, who is widely known for his work as a modeller and wood carver, and the goldsmith work was by Arthur J. Stone and his assistant, William Blair, representing nearly seven months of exacting work. The beautiful piece of craftmanship was presented to the Church of the Advent, Boston, by Miss Catherine Tarbell as a memorial to her father and mother. It is fifteen and one-half inches high and weighs eighty-five ounces. It is made entirely of gold, the structural part being eighteen carat while much of the ornamental detail is twenty carat.

We are indebted to the Gardner *News* for the following detailed description:

"This pyx, as it has been sometimes called, is designed after the manner of the reliquary of the middle ages—beautiful examples of which are still extant in the churches of Italy, and it is late Venetian Gothic in style. The structure is hexagonal: the base rises to the knop in chalice form, and is surmounted by a box which contains a smaller inner box, the ciborium, in which are kept the unconsecrated wafers. Rising from the cover of the ciborium and attached at its center is the monstrance with its watch-like crystals in which are the lunettes to hold the host, or consecrated wafer, away from its sides. The monstrance is enshrined in a canopy, the supports for

which rise from the corners of the outer or ornamental box. The base is ornamented with a crucifix, medalions with the symbols of the four evangelists and a large amethyst, each forming the central feature of its section. Surrounding these, and clothing the entire base is a running pattern of overlaid ornament of passion flowers, grapes and tendrils, and Gothic leafage. The structural beauty of the form is accented and enhanced by the exquisite grace of this delicate tracery. The inscription around the base line is an incised Gothic lettering.

"The knop has three tiny cameo-like medallions with the instruments of the passion, these alternating with amethysts. The same overlaid tracery of vine and leaf covers the knop and encloses the jewels. Lattice-like trusses of the same ornament edge the hexagonal corners of the box, the upper border of which is of tiny passion flowers with diamond centers. The bottom of the box is embedded in vine and leafage, which disappears in an artistic tangle as it reaches underneath toward the knop.

"The six panels of the box are set with a brooch-like arrangement of one large amethyst and four diamonds. The crystals of the monstrance are held by an inch band of rich overlaid ornament in which are set three of the largest diamonds.

"The angel figures upholding the canopy, with outstretched wings, tip touching tip, have each a tiny diamond set in the hair, and over the head of each is an ornate canopy with a small diamond held in the leafage. Spanning the spaces between the small canopies are shell-like arches, centering in angel's heads,

and rising from the structure at this point, enclosing diamonds at their pinnacles are many foliated finia's of the true Gothic style. Suspended from the can opies is a crown set with diamonds and ornamented with alternate fleurs-de-lis and crosses.

"All this is completed by a hexagonal dome, the foliation extending upward along the ribs, and joining at the base of a cross, set in diamonds, which surmounts the whole."

EXHIBITIONS INCLUDING HANDICRAFT WORK.

APRIL

BALTIMORE: *Handicraft Club of Baltimore*, 523 N. Charles Street.
4th to 9th. Work of Aquidneck Cottage Industries.

BOSTON: *The Society of Arts and Crafts*, 9 Park Street.
1st to 11th. Bookbinding, Leather, Printing, Illuminating.
13th to 25th. Basketry.
27th to May 16th. Silverware.

BROOKLYN: *Ye Handicrafters Club*, 14 Nevins Street.
11th to 20th. General Exhibition.

HARTFORD: *Arts and Crafts Club*, 904 Main Street.
4th to 11th. Baskets.

ST. PAUL: *Minnesota State Art Society.*
1st to 7th. Seventh Annual Exhibition, Fine Arts and Handicrafts.

NEW ULM: *Minnesota State Art Society.*
14th to 24th. Seventh Annual Exhibition, Fine Arts and Handicrafts.

MAY

BOSTON: *The Society of Arts and Crafts*, 9 Park Street.
1st to 16th. Silverware.
18th to 30th. Ecclesiastical Work.

PROVIDENCE: *The Handicraft Club*, 42 College Street.
3d and 4th. Annual Spring Exhibition.

JUNE

BOSTON: *The Society of Arts and Crafts*, 9 Park Street.
1st to 15th. Jewelry.

JULY

DEERFIELD: *Society of Deerfield Industries.*
12th to 15th. Annual Exhibition.

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PROPERLY thou hast no other knowledge but what thou hast got by working: the rest is all yet a hypothesis of knowledge; a thing to be argued of in schools, a thing floating in the clouds, in endless logic-vortices, till we try it and fix it. "Doubt, of whatever kind, can be ended by action alone."

Thomas Carlyle.

HANDICRAFT

CAMBRIDGE, MASS.

PUBLISHED MONTHLY FOR

THE NATIONAL LEAGUE OF HANDICRAFT SOCIETIES

VOLUME III 1910 NUMBER 2

MAY

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PUBLISHED BY THE DYKE MILL INC. MONTAGUE MASSACHUSETTS · ONE DOLLAR A YEAR TEN CENTS A COPY

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HANDICRAFT

FREDERIC ALLEN WHITING, *Editor.*

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HANDICRAFT

VOL. III. MAY, 1910. NO. 2.

*THE MARK OF THE TOOL.**

THEODORE C. STEELE.

HE was a manufacturer of large means and as I looked into his face I saw the physiognomy that bids fair to become the American type —clear-cut features on which were stamped unmistakable lines of keen intelligence and indomitable will. Molded by a thousand obstacles overcome, by the stress of fierce competitions, by the keen desire of wealth, it was the nervous, alert, unrelaxed face of the successful American business man. He was in the furniture line, and as he leaned upon his desk he said thoughtfully, "I wish some one would invent a machine for wood carving that would approach more nearly in its work the qualities that are found in the best work made by hand. We have embossing machines, but the work made by pressure is too shallow for effect, and we have cutting machines that do fairly well, but somehow the work lacks expression." There was a little pause in the conversation and as I thought of the hundred workmen in the manufacturer's shops, each but little less a machine than the time-saving device he manipulated, like a flash arose before my mind a vision of the old craftsman in the days when art and labor worked hand in hand. I heard him singing at his anvil as the wrought iron blossomed into leaf and flower, or twisted its

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spiral tendrils. I saw in his glowing eyes as, pausing to rest, he lifted his tool from the oaken panel, the pride of the artist in his work, the joy of creating. It was then, with a silent but fervent "God forbid," that I answered the manufacturer's desire for a new machine.

That the sum of human comfort has been increased by modern inventions is undeniably true, but that the sum of human happiness has been made greater is very much to be doubted. For not only is it true that for every human want that is gratified by modern luxury a new want springs into existence to plague us with discontent, but it is also true that we can not reach for the new prizes of life and still hold on to the old. Steam and electricity, and the thousand mechanical devices, have given to the life and habitation of the modern man conveniences and luxuries that by contrast would make the life and home of the Greek of the day of Pericles seem poverty-stricken and comfortless indeed. But the Greek could enjoy beauty with the passion of religion. He could endow a building with the perpetual bloom of youth. He could carve a statue with proportions so just, a harmony so divine, that even its mutilated fragments move our spirits to their depths, and we reverently say, "It is Greek."

The magnificent development of the commercial spirit, the wonderful mechanical inventions, and the union of the two in that method of production called the factory system, are the special characteristics of our age. The factory system has added immensely to our material wealth, but its true worth to human-

ity will not be determined by the present generation. To us who are in the midst it seems mostly gain, but the future philosopher will weigh with greater accuracy the purchase price of this special development, will offset the profits with the losses to the race, that are losses no less because we are mostly unconscious of them. It is with no pessimistic spirit, and certainly with no despondency of the ultimate outcome, that I wish to speak of certain losses in the way of art that we have sustained in consequence of the development of the commercial spirit and its use of modern inventions. The proposition is that there is a decline in the appreciation of the qualities of art and the power of art production, as a direct result of this development. I do not wish to be understood that this decline is the accompaniment of this development. The proposition is square: it is the direct result, the inevitable outcome of its spirit and methods. If we accept as a general definition of the fine arts all those things that are made purely for man's enjoyment, by appealing to either his spiritual or poetic nature through his sense of beauty, and if we accept, as a definition of the useful arts those things that are intended for utility only, we find there lies between them a great field that partakes of the character of both. This is the field of the *kunst-gewerbe* of the German, or applied arts. It includes all those objects of use that by design or treatment are made beautiful. On the one hand its production may be dominated by intention of use, beauty coming in simply as ornament: on the other hand, while not losing the idea of use, it may be dominated by an in-

tention of beauty, even of the highest spiritual and poetic kind, as in the illuminated books of the early centuries. This is the art with which we have most to do in our daily life, the furniture, fabrics, carpets, walls and books of our homes, the color and shape of our houses and streets, the physiognomy of towns. It is the chief element in that rich and varied life that gives birth and support to the greater arts of architecture, sculpture and painting. We can not escape its influence if we would. It is a constant, silent worker in our daily life, charming, delighting and stimulating by its presence, dulling into apathy or insensibility by its absence. This great field of production was occupied during the middle ages, the great periods of art, even up into the present century, by the craftsmen who combined designer aud worker in one. It is now occupied by the manufacturer who employs the designer, the worker, complicated machinery, and salesmen; who watches the market, the tastes of the people and the hundred different things that bear on his commercial failure or success. The production of a beautiful object by the craftsman was a simple affair and he was animated by simple motives, of which the artistic was most prominent. Its production by the manufacturer has become a complex matter and the underlying motive, either by the necessities of the situation or the spirit of the times, has become that of profit. This change in the dominant motives of production has been far-reaching in its effects, but I do not intend to refer to it, only as it has affected the artistic quality of the production.

The first and most obvious result observed in the new order of things is that coming from the employment of machinery. So largely has machinery taken the place of handicraft in the production of beautiful things that the quality machinery gives, and the only quality it can give, has become the standard of excellence. Mechanical finish, the work of the machine, has taken the place of artistic finish, the work of the craftsman. The mark of the tool has disappeared. The vital touch of the chisel of the fifteenth century wood carver, vigorous and full of character, or delicate as nature's clinging vines, must needs be sandpapered and rubbed down to suit the nineteenth century requirement. We have forgotten that which the centuries of craftsmen knew so well, that the mechanical perfect is the artistic commonplace. It is our factory carpet whose figures are perfectly symmetrical, and not the color-breathed harmonies of the Orient. The perfect flower blooms upon the china of our own fair decorators, and not upon that of the children of the flowery kingdom. If we should build a Parthenon now, we would improve upon the Greeks: the floor would be level, the walls plumb, and the steps in perfect alignment, but it is not improbable the spirit of beauty would escape us in so doing. Mechanical finish is always at a loss of artistic power. The artisan is so much less the artist, so much more the workman. When there is joy of art and the brain of the artist is burning with a thought of beauty, when the hand trembles in its eagerness to express the artistic conception, there is no time for mechanical finish; nay more, it is incompatible with artistic

expression, for the language of art is always a species of exaggeration, the unconscious emphasizing of points of character. He is the best artist who feels a thing most nobly and most beautifully. He is the best technician, whether with the brush of the painter, the shuttle of the weaver, the chisel of the carver in wood, or the hammer of the worker in metal, whose tool most readily and most vitally expresses the thought of his brain, who feels least the limitations of an artificial idea of finish.

The second artistic quality we have lost in the new order of things is individuality. This arises partly from the fact that a mechanical standard of finish gives but little play for this quality, but more than all from the fact that the designer and workman are not one, as they were in the day of the craftsman. Both have lost by this, the designer because he is not in touch with his material, and the workman in that his work is not creative but imitative. He is a copyist; he lacks the spontaneity, the vitality that comes from the first hand. When it is remembered too, that the production is not unique, but that there will be a hundred or a thousand or ten thousand just like it, the chances for individuality are almost nothing. And so it has come about that it is not expected. The phrase "finished in a workmanlike manner" has lost significance and covers now only mechanical construction and finish. The individuality of an artist or artisan as expressed in his work is one of the most precious qualities it can have. In such work the *technique* is vital and close to the artistic impulse from which it springs. In it you can read

the temperament of the artist, his mood, how he thought and felt. The mercurial and fiery spirit of Benvenuto Cellini, the hero of a dozen duels, is molded in the rich ornamentation of every jewelled cup he wrought and shines in the terrible beauty of his *Perseus*. What revelations of himself has Barye not given us in his monumental lions! How we read the man in the giant strokes that smote the clay into its majestic shape! In the realm of color, Holbein finds his expression in his careful and precise contour, a line precious and full of character; Titian's richer nature in great color harmonies whose modulations are music; Vandyke's elegance in the sweet urbanity of his method, and the magnificent spirit of Rubens in the splendid dash of his brush. In every case it is the outgrowth of individual temperament. It may be considered that I am not making sufficient allowance for the difference that exists between the fine arts and minor arts. But I reply that in their decorative aspects there is no difference. The division is artificial. Logically it does not exist and historically did not exist until quite recent times. The spirit that gives value to both is the same. Its expression should be modified only by the different materials and conditions. There will come a time, as there has been a time, when he who designs a vase, a table or a chair, or a title page, will work in the same spirit as he who designs a picture. Can you not imagine a title page that, to the book, will be as the overture to opera, that will sum up in its decorative aspect, not the individual thoughts of the book—that were impossible—but its spirit; that

aroma that lingers in the memory long after the special thoughts of the book are forgotten. This result was attained in many of the illuminated books of the early centuries. It is to the great credit of the Rookwood Potteries that they encourage above all things this individuality of expression. They work in the spirit of the old craftsman and the artistic results justify their departure from commercial methods. This is preëminently true of the Morris establishment in England. It is also true, I understand, in the shops of a concern in Chicago, whose work in wrought iron is making a revolution in this country. By the necessities of the material in which they work, machinery is used but little. They are blacksmiths, artist-blacksmiths, and the forge and anvil, the hammer and tongs, are the instruments of production as in the primitive days. Here we see again the mark of the tool, the individual touch that gives grace and character in the most virile of all metals, and the one that divides with bronze the capabilities of the highest artistic expression. Honor the man at the anvil. He may be mentioned in the trade catalogues only as "the skilled workman in our employ," but it is from him the fire must come if the cold metal is warmed into the vital life of art. It would seem that honor should be divided, and meritorious work should bear the name of the artist along with his employers. Justice would be done and personal ambition stimulated. These are but a few examples, others might be cited, of a revival of handicraft in the applied arts. That these have been financially successful is a favorable sign that there is on the side of the people some de-

rire for something better and more vital in this direction. These are the presages of the dawn of a day that it seems to me must eventually come.

While this is the hope and the promise, it must be confessed that the tendency of the commercial spirit is not in this direction. An American manufacturer visited an exhibition of the "Arts and Crafts" in London, the society founded by William Morris, Walter Crane and others for the encouragement of artistic handicraft and decorative art. After walking through an exhibition that, from the standpoint of art at least, has not before been equaled in England, he said to a companion, "Well, sir, these things don't interest me any. I could turn out a thousand copies of each of them by machinery. Look at that copper dish. If I wanted to, I should just make a die and stamp 'em by the gross." The American expressed the general attitude of the manufacturer toward art. I am not giving the manufacturer's side of the story, but it is only fair to say he is not alone to blame, if to blame at all. He is only part of a great system with many elements that, so far as art is concerned, is altogether unfavorable. He must sell his products, and experience has taught him that novelty will outweigh beauty ten to one in bidding for popular favor; that art, above a certain easily secured amount, only handicaps him in the competition with his rivals. It is much more with him a question of how rapidly and consequently how cheaply, a production can be made than how beautiful it can be made. This attitude will not be changed until the people themselves, the buyers, recognize the fact that except in some

few forms of reproductive work, no machine has ever, or ever can, give to a product the vital touch of art; until the people themselves discriminate between the personal treatment that is unique and the commercial design and finish that is common. As an example of the commercial spirit as applied to things artistic, let me notice its effects upon the manufacture of textiles. All know the esteem in which the beautiful eastern fabrics are held, those of Syria and Sicily as far back as the thirteenth and fourteenth centuries, and later the wonderful production of Venetian looms. These are the treasures of museums, the delight of the studios. The comparison of these fabrics with modern and western productions is instructive, if somewhat disheartening. In prints I believe it is claimed that Persian work of a century ago attained the highest degree of beauty both in color and design. William Morris, in speaking of modern prints, has this to say: "No textile ornament has suffered so much as cloth printing from commercial inventions. A hundred years ago the processes of printing on cloth differed little from those used by the Indian and Persian, and even up to within forty years ago they produced colors that were in themselves good enough, however inartistically they might be used. Then came one of the most wonderful and most useless of the inventions of modern chemistry, that of the dyes made from coal tar, producing a series of hideous colors, crude, livid and cheap, which every person of taste loathes, but which, nevertheless, we can by no means get rid of until we are able to struggle successfully against the doom of cheapness which has

overtaken us." In regard to the same thing, in his article on dyeing as an art, William Morris again says: "Dyeing is a very ancient art; from the earliest times of the ancient civilizations till within about forty years ago there had been no essential change in it. . . . Any one wanting to produce dyed textiles with any artistic quality in them must entirely forego the modern and commercial methods in favor of those that are at least as old as Pliny, who speaks of them as old in his day."

In the whole field of applied art I think it will be found that the substitution of machinery for handicraft has only resulted in rapidity of production, and generally at the cost of artistic quality. The great carpet looms of the Philadelphia factories are marvelous inventions, but the secret of beauty is still with the people whose devices are the simplest and who throw the shuttle by hand. The maker of books with steam-driven presses, each capable of giving off its thousands of impressions an hour, can not equal in beauty of type, in decorative effect of the page, or the quality of paper, the Venetian book-maker of a century ago. What will compensate us that in making art popular we have made it bad? The universal desire for cheapness, in the manufacturer as the result of competition, in the people as the desire for a bargain, in all matters of art will defeat its own end.

Some twenty years ago the fresh, unspoiled beauty of Japanese art found its first recognition in Europe and America. It was unique. There was nothing like it in all the world, nor had been. It was the opposite

of Western thought and methods. With no pretense of giving the reality of nature, it yet gave the essential spirit and life. The birds of the air, the wind-blown reeds, the swimming fish are each realized in characteristic movement and with consummate decorative effect. Never attempting the grand, it attains the beautiful, the quaint, the unexpected. The best art of our time has found in its charm a saving influence. Strange as it may seem, it has contributed an element to the most characteristic art movement of the nineteenth century, modern impressionism. The attitude of the Japanese artist toward nature in certain respects is that of the impressionist. When a decided demand for Japanese wares first developed in this country, it was suggested that American capitalists might find the flowery kingdom a profitable field into which to introduce the factory system. Their artisans were scattered through hundreds of towns and villages. By concentration of the craftsmen and division of labor, with modern machinery, and the wonderful talent for piquant and taking decoration possessed by the Japanese, it was supposed astonishing financial returns might be secured. This suggestion has been carried into effect and there is nothing more pathetic in the industrial struggles of any people than that resulting in the decadence of Japanese art to-day as the result of American enterprise. This decadence is already well advanced and there is hardly a doubt but that Japanese art will go down before our commercialism, as the native arts of India disappeared before that of England. The government has become alarmed and is endeavoring

to arrest this by establishing art schools and a national museum, and by trying to buy back some of the great masterpieces of Japanese art that are in private collections in this country and Europe. But they have commenced too late.

While not going farther into special examples, there are a few general thoughts I should like to express. David A. Wells in one of his social papers says that on account of new inventions and improvements that are constantly being made, the capacity to produce a certain amount of work is doubled every eight years, and that this has been going on for a great length of time. This means that the work that is being done by one hundred men to-day will be done eight years hence by fifty men, and in less than fifty years by one man. President Gompers, of the Federation of Labor, says that here is the true reason of industrial trouble; that men are thrown out of employment by labor-saving inventions faster than new industries are founded. One can not but wonder where all this will end and we are reminded of that passage in Mr. Morris' Utopian dream, *An Epoch of Rest*, where he tells us that so desperate had the condition of the people become that they arose in their might and broke to pieces every machine in the land; and he further says that through their long slavery to the machine, they had forgotten how to do things with their hands and had to learn over again through long and painful experience the simplest handicrafts. This reflection is somewhat aside from my subject, but there is a phase of the social question that does bear directly upon it. Times of pros-

perity when factories are running and all have work enough are scarcely less free from discontent than when times are bad. When the wolf is at the door it is more outspoken; it is urgent then, and looks you square in the eye, but it exists at all times. There is a constant uneasiness in the monotonous life of the worker. It might be interesting to inquire how much of this is due to the fact that machinery and the factory system have almost banished the craftsman off the face of the earth, and with him has gone content. The architectonic instinct, the desire to create, to construct, to imbue with beauty, is one of the primal instincts of humanity. It started with man when he left barbarism. It has grown with his every growth in civilization, at once its impulse and the expression of its highest ideals. For this there is no place in the modern industrial system. That production may be increased, division of labor is carried to the utmost, until a man stands by the side of a machine and makes the one hundredth part of an article, day after day, and week after week, and social economists wonder that when there is bread enough there should be discontent! Life is more than bread, and a system that makes so much of *per cent.* and so little of men may serve its generation well, may embody the highest ideals of its day, but is ultimately doomed to destruction. To every man should be given not only work, but *joy* in his work. He should love it, have pride in it, regard it as the expression of his strength, of his sense of proportion, of fitness, of art. That this once existed is not a dream. It is as well established as any

historical fact. There was a time when from father to son descended the knowledge of a craft, and the old industrial guilds were organizations that answered not so much to our modern labor organizations as great reservoirs of skill and tradition. In the great museums are precious witnesses of such a time, in iron and bronze, in wood and stone, in stained glass with its heart of fire, in books and bindings, in jewelry and fabrics from famous looms, in the countless objects of use or beauty made by the craftsman when art gave solace to labor. Under such an industrial system the old temples and mediæval churches were built. The cathedral represents not only the designing architect but the individuality of every workman engaged in its construction. Into it went all his personal skill, sense of proportion, love of the material and the caressing touch of his tool, until the heavy stones were translated into beauty and mystery. If the western traveler pauses somewhat in its dim aisles and feels his spirit uplift in the great spaces of its arches, it is because in their construction and in every part, from the gargoyles on the roof to the foundation stones of its towers, went the life of its builders—their devotion, joy and love of their art. Cathedrals are not built by the contract system, and "Art, which is the flowering of life, is purchased only at the cost of life."



Welding



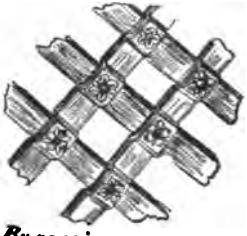
Dove-tailing



Rivetting



Through-passing



By-passing.

A LITTLE TALK ON IRON WORK.

FRANK L. KORALEWSKY.

WRITING exhaustively about iron work is a very difficult task indeed, for the art of working in iron embraces so many different branches, and its uses are so manifold and varied that it would take volumes to describe them all. Realizing this fact, I am going to confine myself to one particular branch of it with which I am familiar, namely "Art Smithing." By this term I mean wrought iron work of all descriptions, as used in the building trade, viz. grilles, fences, gates and special hardware.

Iron has been used since very early in historical times; it is an established fact that the Egyptians as well as the Babylonians knew and used it, making various articles from it. But owing to the oxidation of the iron and its consequent crumbling to dust very little of this ancient iron work has reached our times. Steel has been manufactured in China and India since about 2000 B. C. The Greeks and Romans also knew this metal and fashioned implements of daily use, and weapons from it. The tools for working the iron were of almost the same character as those used at the present day; for instance, they also used the hammer, anvil, tongs and bellows. Greek vases covered with pictures illustrating this fact have been found. In the time of the Roman Empire and after its downfall, very much iron had been used for weapons owing to the constant wars. During these tur-

bulent times many an old art had been lost but the art of smithing improved as a matter of necessity. The real glory of art smithing was reached in mediæval times, when kings, clergy and knights paid their tribute to the masters of the craft. During later periods, iron has been used constantly. With the invention of gun powder, armor of course proved to be obsolete. Still there were many needs for iron until in the last century, with the introduction of steam and electricity, iron is used in tremendous quantities but, sad to relate, a rather small percentage is for art purposes.

After this little preamble I am coming to the real subject of this article: "Ironwork."
What makes iron so valuable to man is the many ways in which it can be worked; hence the proverb of the old German smiths: *Strecken, stauchen, schweisen, löten, hilft dem Schlosser aus allen nöten*, which reads in English, "stretching, upsetting, welding, brazing, helps a smith out of troubles distressing."

The production of iron in its various forms from iron ore is done in the smelting works. Chiefly there are three grades of iron; cast iron, steel and wrought iron; also quite a number of intermediate grades.
The ways of working the iron are as follows; "Welding" which means to join one piece to another, the process being as follows; both pieces are upset on the end on which they are to be welded, the points are "pinned out" and then heated to a so-called "welding point" meaning a high white heat. After taking these out of the fire the slag is knocked

off with a few quick thumps over the anvil; then they are placed together with the two points overlapping each other, and first with light and then heavier blows they are joined. A good weld can hardly be seen. In cases where welding is not appropriate "brazing" may be done instead. The surfaces of the parts which are to be brazed must be clean and they are then securely riveted or joined together and brass, spelter or copper is placed on it in thin strips and the article heated to a red heat until the brazing metal flows. Care has to be taken in order not to heat the iron too much, as this causes a brittle joint. Borax or brazing compounds are used to facilitate the flow. In absence of either glass will serve as a substitute. Other ways of making connections are riveting, bolting and what is known as dove-tailing. This means that one part has a slot, which is wider on the bottom, into which the other part fits.

According to the nature of the work different methods have to be employed, namely forging, filing, turning, drilling, chiseling and in the finer articles also chasing, engraving and etching. The tools are the hammer, anvil, tongs, sledges and forge tools in general, also files, chisels and numerous other small tools. Machine tools are also much in service.

Iron work, like all other crafts, has been in keeping with the prevailing style of architecture in the periods. The first of these coming to our notice with the Romanesque style, which was followed by the earlier and later Gothic, whereupon with the beginning of the Renaissance, iron work changed its character completely branching into so called Barocco

and Rococco which was predominant in the 18th century. After the Napoleonic wars there was a stagnant period until the latter half of the last century, when there has been a revival of iron work in general culminating in the so-called "Art Nouveau" style, viz. the New Art, the beauty of which in the case of iron work is an open question.

Starting with the Romanesque period in the 12th and 13th centuries, the iron work was rather heavy and coarse, being made more for strength than beauty, with the exception of the hardware which showed a somewhat richer tendency. Characteristic of this period were the slitting of the bars, and the rolling of the scrolls closely in the shape of a spiral; the welding of the bars without riveting (in other words, the work was forged "out of the piece"): also much forging in "swedges" was done. Gradually with the approach of the Gothic period, the design became more open and free; the ends of the bars were forged out thinner and the leaves on the same became more free and lively, the thistle design having the preference. In many cases the leaf work was raised, with a number of small tendrils which gave it a very rich effect. Also the twisting of bars was very much in use. Almost any article possible for use or ornament was made in iron during this period, the golden time of the crafts. Even iron furniture did not daunt the artisans. But one of the finest achievements in iron work was the production of armor, weapons and hardware. Beautiful specimens of door-locks and hinges as well as marvellously wrought keys and other implements have been preserved to

this day. The later Gothic period introduced the tracery or open work in the designs, of which there are some very charming examples as shown in the trimmings of bridal chests, etc.

In the 15th century we notice a gradual change of the iron work, owing to the approach of the Renaissance under which were produced many marvellous works of art. In Germany the grillework was in most cases of round iron which was interlaced so that it resembled lacework. The ends of the bars usually terminated in the shape of a head, face or mask, or the forged flowers which were among the most beautiful examples of Renaissance ironwork. Armor and weapons were lavishly inlaid with gold and silver, aud the most skilled artists tried to outdo each other. Hardware was of a lighter character than during the Gothic period, the design usually consisting of figures and dragons combined with scroll work. The escutcheons and hinges were raised in what is known as repoussé, also door knockers were made in many varieties. Brass and bronze plates were introduced in connection with iron, giving some charming effects.

During the 17th century the Renaissance gradually changed into another style which is known as the Barocco. Instead of round iron, square or flat iron is more in use. "By-passing" of the bars is substituted for "through-passing." The framework of gates and grilles was made of modelled or profilic iron. Rosettes, knobs and leaves were used in profusion; realistic flowers and wreathes added to the already too rich effect, while crowns, coats of arms, and shields,

hammered out of sheet iron were used for the tops of gates.

Growing out of the Barocco was the Rococco which has been used quite extensively in France. The best examples of this style are in Versailles, France and Wurtzburg, Germany. The peculiarity of this style was the shell effect as used in the leaf work, which was highly ribbed. Bouquets and garlands of forged flowers were used in profusion. During this period balconies and stair-rails came in use, also tavern and guild shields, transom grilles and even tower and grave-crosses. With the Rococco the summit had been practically reached.

The following period, the so-called Empire style, which corresponds to the Colonial style in America, has not much that is remarkable to show as far as ironwork is concerned, the design having a touch of classic art. Very little grille work was made; hardware even less, brass being often substituted.

In the first half of the last century, cast iron came quite extensively into use, and it almost looked as if the days of beautiful iron work were over; but there came a reaction. Although many fences, gates and grilles were cast, they lacked the artistic beauty and individuallity which can only be obtained in wrought iron. In view of this, the demand for hand-forged designs increased and many a piece which can stand favorable comparison with earlier periods has been executed during the last few decades. This fact prompts me to say a few words in defense of the modern craftsman. Many times I have heard it remarked that the artisans of mediæval times were bet-

ter skilled and produced articles which it would be very hard indeed for workers of to-day to duplicate. Now, first of all, to be fair, there is hardly any comparison between the methods of iron-working then and now. The advantage of the present day is in the possession of almost any shape of iron, whereas our forefathers had to forge the required sizes. Aside from the labor involved, as every smith had to do it it made no difference, and was only an advantage to the iron work, since it gave the individual and powerful effect which with modern rolled bar iron can not be attained unless it is all forged over by hand: this of course is seldom done, since it increases the cost considerably. Machinery helps in many ways, but most of the art smithing has to be done by hand.

As to the training of the craftsman, there is no comparison between then and now. Starting at the age of fourteen, or even earlier, the boy had to serve an apprenticeship of from three to five years, at the end of which he had to make a piece of work which must pass the approval of a committee of masters of the craft. Then he was pronounced a journeyman; or failing he had to serve another year or until capable. After several years of travel and of working in different places, he could apply to make his masterpiece. This had to be made under the supervision of the committee. Only after approval of this, and not until then, could he become a master. The master and his helpers and apprentices lived in the same house, the shop being there also.

Of course building was not done on such a large

scale then as now, so it can not be expected that all the hardware, for instance, should now be made by hand. Whenever there was a church, castle or house to be furnished, people did not go into a hardware store and buy what they or the architects thought was good enough for the purpose. No, the owner, architects and craftsmen got together and every article was made especially for the service required and also put on. This gave the artisan a chance to display his skill, as it was not so much a question of the cost as of the beauty of the work. But to-day, owing to the low cost of the commercial hardware and the amount of machine production, it is mostly the cost which stands in the way of the modern craftsman.

Artistic people agree that there is nothing more appropriate for hardware than iron, suggesting as it does strength and security, and having a beauty, when hand-wrought, which no other material, however costly, can ever approach. In recent years it is very gratifying to notice that there seems to be an increasing demand for hand-wrought hardware and wrought iron work in general, the best architects now specifying it very frequently.

SOCIETY BIOGRAPHIES.

Note: It has been our intention to publish these short accounts of the Societies in order of organization, but the delay in receiving accounts from some of the earlier Societies has made this logical order impossible, so that the accounts will be published instead in the order of receipt.

The Society of Arts and Crafts, Boston.

DURING April, 1897, there was held in Copley Hall, Boston, the first Exhibition of Arts and Crafts in this country, which was organized and directed by Mr. Henry Lewis Johnson. It was during this exhibition that the preliminary meetings were held which led to the organization of The Society of Arts and Crafts, the incorporation papers being signed on June 28, 1897.

During its first years the Society occupied rooms in the Mechanics Building, where classes were held and evening meetings arranged, with addresses by men and women prominent in the art world. The first president of the Society was Professor Charles Eliot Norton who was obliged to retire from the presidency in 1899, although he maintained his membership and interest throughout his life. He was succeeded by Mr. Arthur Astor Carey, under whose presidency the Society moved its quarters to Somerset Street, and employed a secretary to devote his time to furthering the aims of the Society. It was here that the permanent Exhibition and Salesroom was opened on December 8, 1900, the sales for that month being about $400 and for the first full year (1901) about

$4000, with sales for subsequent years as follows: 1902, $6,128.17; 1903, $9,592.35; 1904, $13,298.18; 1905, $37,150.34; 1906, $39,878.71; 1907, $42,811.08; 1908, $48,118.48; 1909, $56,694.05. These figures are principally interesting as indicating the steady increase in the demand for handicraft work. The Society in July, 1904, moved to the street floor of Ticknor House, 9 Park Street, which was enlarged in 1906 by the addition of an adjoining store, giving the Society a large and attractive exhibition and salesroom. Professor H. Langford Warren has served the Society as President since 1903; the Vice-Presidents being Messrs. A. W. Longfellow, C. Howard Walker and J. Templeman Coolidge, Jr. Frederic Allen Whiting has been Secretary and Treasurer since 1900.

The Society held an exhibition in Copley Hall in 1899. In February, 1907, its tenth anniversary was celebrated by an important exhibit in the same hall. It was at this latter exhibition that the National League of Handicraft Societies was organized, at a convention arranged by the Boston Society. In 1904 the Society authorized its Secretary to accept the position of Superintendent of Applied Arts at the St. Louis Exposition, and was thus largely responsible for the splendid showing of the handicrafts at St. Louis, which display was the more notable because of its marked contrast to the lack of entries resulting from a similar invitation issued to craftsmen by Professor Ives as chief of the Art Department of the Columbian Exposition ten years earlier.

In 1902 the Society undertook the publication of

HANDICRAFT, under the editorship of Mr. Carey; but his illness and resignation made it necessary to discontinue the publication for the time being at the end of the second volume. Its reissue under the auspices of the League is a source of satisfaction to the Society as it must be to the many readers who expressed their regret at its discontinuance.

It is impossible to give more than the briefest summary of the Society's work in the space allowed. Each winter a series of exhibitions has been given, frequently with "opening nights" to members, at which the special crafts included in the exhibits are usually discussed. The Society has always endeavored to keep in touch with local conditions and to use its influence wherever possible to further the broad ends for which it stands. Its creed is at least partially embodied in the "Principles of Handicraft" adopted by its Council in 1902, and printed in each issue of the magazine since its initial number appeared.

THE ART-CRAFTS SOCIETY, WALLINGFORD, CONNECTICUT.

THE Art-Crafts Society of Wallingford, Connecticut, had its inception August 31, 1909, when fifteen men employed as designers, die sinkers, silversmiths, etc., in the local factories met and elected the following officers: President, Henrik Hillbom; Vice-President, Harry I. Clulee; Secretary, Henry Winter Davis; Treasurer, Murray B. Leete. Since that election Mr. Leete has resigned and Waldo Lincoln Maynard has been chosen in

his place. The Society now has a membership of about sixty active members and a few associate members. Effort will be made during the coming months to increase the latter branch as the membership now consists chiefly of craftsmen who are directly interested and no effort has been made to gain financial support from the people of Wallingford. The organization was the idea of four gentlemen, three of whom were designers and the fourth an art amateur who had spent some time in study. Two of these organizers were called elsewhere soon after the Society became a reality but the co-operation of the fifty or more sympathizers has made the venture successful. The object of getting together was to "bring artists and the artisans of the various crafts together in closer touch with one another, to create a social feeling and good fellowship, and above all to develop local talent in the arts through study, application and association." This paragraph forms the first in the Society's by-laws. The Society has an excellent studio well stocked with the antique and here the members congregate for study, some of the older ones acting as instructors. It is the intention of the Society to hold exhibitions of members' work, from time to time, and various lectures and entertainments of a fitting character have been planned. The Society has held a few informal exhibitions and will close the spring term with a display of the members' work. On February 25, under the auspices of the Society, Dr. Charles Henry Stanley Davis, the Egyptologist, lectured at Library Hall on the topic, "Arts and Crafts as a Factor in Education." A-

mong the successful features of the winter's work has been a sketch class that meets at the studio Saturday nights. A model is procured for this occasion. There are several Art League men in the Society and excellent work has been accomplished.

Whittier Home Association of Arts & Crafts, Amesbury.

THE Whittier Home Association of Arts and Crafts was established in 1903. In its beginning, it was intended to be a branch of the Whittier Home Association; but it was found that it must be a society by itself, with its own board of management, in order to receive all the benefits which would come to such an organization. Still the Whittier Home Association retains an active interest in the Society, and furnishes it a room free of expense. In accordance with the by-laws of the Society, the president of the Whittier Home Association is also president of the Arts and Crafts Society. The meetings are held every Wednesday afternoon. Starting with a class in basketry, the Society has become interested in all branches of handicraft, and has had classes in embroidery, netting, leather work, brass work, and at present it is considering work in jewelry. Of these classes, that in basketry is the largest, due in part anyway to the enthusiasm of the teacher, Miss A. M. Horton.

The Society owns a large loom for rug weaving; and has woven many rugs and portieres, and has recently purchased a Barbour linen loom.

Much of the work is on exhibition at the Associa-

tion rooms, and sales are frequently made. All goods offered for sale must be approved by the judges, and ten per cent. commission on the work of members goes to the Society. On articles sold for those not members fifteen per cent. commission is charged. During the summers sales have been held at Rye, Gloucester and other places, and at Christmas and Easter special sales are held at the Association rooms. The annual meeting for the election of officers is held ic February. The officers of the Society for the present year are as follows:.

Mrs. Emily B. Smith, President. Mrs. Charles E. Fish, Secretary and Treasurer. Mrs. Charles Goodale, Director of Work. These, with Mrs. E. H. Rowell, compose the council which directs the affairs of the Society and judges its work.

EDITORIAL.

IT is held to be a valuable function of HANDICRAFT to bring to the attention of its readers any matter of special interest appearing in other periodicals. When such articles are not easily procurable it is deemed advisable to reprint them. So we are led to reprint in this issue, with the kind permission of Mr. J. M. Bowles, the article on "The Mark of the Tool" which appeared in his admirable but short lived *Modern Art* for April, 1894. Aside from its literary charm, this article impresses us as being notable for its expression, by a painter with a high rank throughout the country, of his appreciation of the dignity, value and necessity of the handicrafts. Mr. Steele's point of view is the more remarkable when one realizes that this article was written the year after the Columbian Exposition, when the low ebb in the handicrafts had been demonstrated by the fact that there were no responses to Prof. Ives' invitation to craftsmen to exhibit, for the first time in an American exposition, in the same building with the "Fine Arts." It was not until three years later that the first Arts and Crafts exhibition was held in Boston and the first Societies in this country were organized in Boston and Chicago. That Mr. Steele should at that time have so clearly realized the tendencies and dangers inherent in the factory methods of production as applied to the creation of beauty, is but another instance of the real wisdom of the poet and the "man of dreams."

We learn that the principles of combining agriculture and handicraft are being put into practice in Chipping Camden by the craftsmen of the Guild of Handicraft, whose work at an earlier stage, when they had but recently moved from London to the country, was described in the October, 1903, number of Handicraft. It is interesting to note that these later developments have been made possible through the liberality of Mr. Joseph Fels, an American manufacturer and follower of Henry George, who has been trying many interesting experiments in England. In an early issue we hope to present an account of the present activities of the Guild and its development under the new regime in which each craftsman is working independently.

WITH THE SOCIETIES.

THE Society of Arts and Crafts, Detroit, has been working vigorously of late on plans for the establishment of a School of Design. The Detroit Museum of Art has co-operated by offering the use of a room for the School and already a large part of the necessary fund has been secured. It is confidently expected that the fund will soon be completed and that the School will open in the early fall.

. . .

The Dædulus Arts and Crafts Guild has changed its name to The Arts and Crafts Guild of Philadelphia, and is planning to incorporate. Plans are

being formulated which will make the work of the Guild more effective in many ways.

. . .

THE Society of Arts and Crafts, Boston, is at work on plans looking towards the establishment of a School of Handicraft. While plans are still too indefinite to give further details, the Society hopes to report more definitely before long.

. . .

THE Arts and Crafts Club of Queens has recently been organized at Jamaica, Long Island, with Dr. Charles H. Miller, N.A., as President, and Timothy Walsh as Secretary.

. . .

THE National Society of Craftsmen, New York, has recently revised the rates of commission charged in its salesroom, which will be hereafter 20% to members and 30% to non-members. The Society held its annual meeting on April 29th. It has recently been giving in its studios exhibits showing an "Arrangemement for an Entrance Hall" by various workers, and "Arrangement for a Gentleman's Den."

. . .

THE American Federation of Arts is to hold its annual convention in Washington on May 17, 18 and 19, sessions being held morning and afternoon at the Willard hotel. The following speakers are announced on the preliminary programme:
Mr. Thomas Nelson Page, "Art at the National

Capital"; Mr. Ralph Adams Cram, "Architecture in its Relation to the People"; Hon. James L. Slayden of Texas, "The Difficulties and Trials of the Congressman Concerning Art Matters"; Hon. Charles D. Walcott, Secretary of the Smithsonian Institution, "The National Gallery of Art"; Mr. F. Allen Whiting, Secretary of the National League of Handicraft Societies, "What the Arts and Crafts Movement has Accomplished"; Professor Halsey C. Ives, Director of the City Museum of St. Louis, "Museum Possibilities"; Dr. James P. Haney, Director of Art in the New York High Schools, "Industrial Education"; Professor T. Lindsey Blayney, of the Central University of Kentucky, "Art History in the College Curriculum"; Mr. Percy Mackaye, "The Establishment of Civic Theaters"; Mr. Edward A. Hartman, Secretary of the Massachusetts Civic League, "How to Reach the People"; Mr. J. Horace McFarland, President of the American Civic Association, "Civic Art"; Mr. Eric Pape of Boston, "Pageants." In addition there will be reports from standing committees, and other papers by specialists in City Planning, The Relation of Sculpture to Landscape, Art in the Schools, Music for the People, etc.

Those desiring further information should address Mr. F. D. Millet, Secretary, 1741 New York Avenue, Washington, D. C.

NOTES FROM THE SHOPS.

THE frontispiece illustrates a lock and key designed and wrought in the shop of Frederic Krasser & Company by Frank L. Koralewsky, whose article on Iron Work appears in this number. The Gothic design is in accord with the design of the bridal chest for which it, with other fittings, was made. It is of half-polished wrought iron, made of two plates, the outer of which is pierced, and shows the charming characteristics which wrought iron developes in the hands of a skilled smith.

. . .

MR. KRASSER invited the members of the Boston Society to visit his shop recently on an evening when his entire staff of about fifteen skilled blacksmiths were at work, so that almost every process employed to-day in the making of artistic wrought iron could be seen to the best possible advantage. The visit was timed for the inspection of a pair of large doors which were soon to be shipped to Chicago. These doors demonstrated in an interesting way the advantage of combining the best of the old with the best of the new, as the center grilles were entirely of hand-wrought iron, in the main the work of Andrew Halls, while all the mechanical parts, hinges, frame etc., showed the advantage of modern machine shop methods, the heavy doors swinging with perfect ease. Numerous examples of hardware and fittings were also shown and an informal talk was given by Mr. Krasser in which he explained some of the simpler

methods of using iron. Mr. Koralewsky was at the time working on a marvellous massive lock of the most intricate mechanism, the various levers etc. being operated by gnomes modelled in the full in chiseled steel. This lock will be finished in the course of a year, at which time we hope to print illustrations with a detailed description.

QUERIES.

Note: Under this heading will be presented questions from our readers, to which answers are invited from those who can give accurate information out of their own practical experience. It is hoped to make this an important feature of Handicraft.

CAN you give some general suggestions to guide one who means to take up leather work as a means of expression? What general characteristics would be worked for to secure the best results? R.

ANSWER. In relation to the embossing and engraving of leather and the best type of designs for leather work, there can be no better means of producing good work than a frank following of the methods employed in the past.

Any designs on leather are necessarily in but slight relief and are not dependent upon that relief for their chief merit. Designs upon leather are usually in one dominant tone and color, i.e., that of the leather, and are not dependent for their effect on strong contrasts of color. Even when gold and silver are used

they are toned and glazed to bring down their brilliancy to the tone of the leather.

The use of ornamented leather is,—in the majority of cases, for flat surfaces without high relief and strong color contrasts and with the designs in planes; the factors of design which remain and have not been eliminated are those first, of general tone, second, of flat design, and third, of texture of surfaces. As to tone; the rich, deep colors that leather naturally takes both from age and from stains run through a gamut of very fine browns, reds and greens.

As to form or types of design, work in leather is much more dependent upon the outline or silhouette of the pattern than it is upon the detail within the silhouette, and the drawing therefore should be very skillful, unless simple geometric or conventional patterns are used. The common fault in leather work is that of choosing naturalistic design (which is the type of design least fitted to the material) without conventionalism and without skill in drawing.

The chief unique possibilities in leather decoration are those of contrast of texture, as is evident in the superb Cordovan leathers. These textures run from slightly modulated plain surfaces to fine texture patterned backgrounds.

Skill in drawing, care in arrangement of pattern in relation to space occupied and contrasts of texture, and definite conventionalism are necessary in leather work. Study of textile designs is therefore suggestive to leather workers.

See *Ornament et Tissue*, and *Fischback*.

C. H. W.

EXHIBITIONS INCLUDING HANDICRAFT WORK.

MAY

PHILADELPHIA: *The Arts and Crafts Guild*, 237 So. 11th Street.

To 14. Exhibition of Country House Furnishings.

BOSTON: *The Society of Arts and Crafts*, 9 Park Stret.

1 to 16. Silverware.

18 to 30. Ecclesiastical Work.

BALTIMORE: *The Handicraft Club*, 523 North Charles Street.

2 to 11. Silverwork by Theodore Hanford Pond.

PROVIDENCE: *The Handicraft Club*, 42 College Street.

3 and 4. Annual Spring Exhibition.

JUNE

BOSTON: *The Society of Arts and Crafts*, 9 Park Street.

1 to 15. Jewelry.

JULY

DEERFIELD: *Society of Deerfield Industries.*

12 to 15. Annual Exhibition.

HINGHAM: *Hingham Society of Arts and Crafts.*

19 to 23. Annual Exhibition.

PETERBOROUGH: *Handicraft Workers of Peterborough, New Hampshire.*

14. Annual Exhibition.

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BUT while making the best of these conditions, we need not acquiesce in them or maintain their permanence. At any rate we may fight a good fight with commercialism. The evils of heartless and unlovely production under the grind of an unnecessary greed, are patent enough to lead us to reflect that we have after all in these matters a choice. We need not spend our money on that which is not bread."

Edward S. Prior.

HANDICRAFT

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VOLUME III 1910 NUMBER 3

JUNE

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THE PRINCIPLES OF HANDICRAFT

MOTIVES. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. ARTISTIC CO-OPERATION. When the designer and the workman are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL CO-OPERATION. Modern Craftsmanship requires that the idea of patronage be superceded by that of reciprocal service and co-operation.

V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

"It is only possible to answer for the final truth of principles, not for the direct success of plans."

HANDICRAFT

FREDERIC ALLEN WHITING, *Editor.*

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OBSERVATIONS OF AN ONLOOKER.

ELIZABETH B. STONE.

Read before the Society of Arts and Crafts, Boston, November 10, 1909.

IT is a world-wide experience that Kipling has crystalized, in rhyme so characteristic that we place him as the author before the lines are half finished,

"I wish myself could talk to myself
As I knew him a year ago,
I could tell him a lot that would help him a lot
In the things that he ought to know."

If it were possible to talk to you to-night as I knew you eight years ago when we were just entered into the society, you might look for helpful information; but we have all been traveling in the same caravan, piloted by the same juries. We have worn out some of our original outfit, and cast off much that proved cumbersome on the road, and no one inspecting the procession to-day will deny that we are moving more compactly and with the orderly strength which properly comes of experience. This being the case why should we not set profit aside and indulge in camp-fire talks of the days that were?

The pioneers among us recall the volumes of the little publication, HANDICRAFT, which was a feature of those first years, and very likely remember a keen

analysis of the arts and crafts movement contributed by Dr. Ross. We particularly enjoyed a division that he made of the people who interest themselves in such societies. "There are the workers," he said, "and those whose business and pleasure it is to talk. As a rule they have never done any work themselves but they can tell all about it, and what ought to be done."

The Worker in our family took pleasure in applying this division pretty close at home. Now I would choose to belong in the first mentioned group, but if I am to fit in at all it has to be with the talkers, shining mildly by light borrowed from the Worker. If you are of later membership it will be hard for you to realize the steady, rapid, but perfectly normal growth which has resulted in our spacious rooms with their enticing display.

The faith and tenacity of purpose shown by the organizers of the Society really seems quite remarkable from this distance. Surely some measure of reward has already come to them in realizing the response to the opportunity which their efforts provided.

Eight years ago in that little Somerset street room, which took quite a deal of finding, I recall the tiny wall cupboard just on the left as we entered, in which the silver was kept. There was wont to be displayed a child's mug or two, a sugar and cream, a porringer, some bowls and a few lonesome spoons. I think it is quite proper now to confess that my first business on entering that room was to take a surreptitious inventory of pieces that should abide there, making calculations of anything that might be miss-

ing and its potential effect on a lean and hungry check book, whose appetite for silver fairly kept me awake nights. The wage account at that time was not jeopardized, because it didn't exist. I believe before we left those rooms that a diminutive case was added in which reposed some jewelry and a few silver pieces.

Our great interest was always of course in the silver. Most of the work was frankly amateurish. Hammer work made aggressive challenge, and there was, many times, considerable crudeness in construction. Sometimes one wondered if between theory and practice both jury and worker were not on more or less of an uncharted trail.

I remember once feeling that I had pretty well disgraced myself by audibly expressing some dubious feeling as to a silver bowl of attractive outline. The maker had surely shown a feeling for form, but lacking the technical skill required to "hold in" the metal in hammering, had produced an edge so thin that even a gentle squeeze could be counted on to "unset" it, and to make a sorry fit of the cover. One could but feel that any purchaser was bound to consider it ruefully upon intimate acquaintance.

I recall this only that we may realize by comparison how far we now are from the standards of those days. I never left those rooms in a covetous frame of mind. There was very little variety to be found, and a depressing sparseness about it all that laid hold of the spirit. Mind you the germ was there, a thoroughly active culture as it proves.

Such textiles as there were suggested bungaloes; bun-

galoes of the simple life. Something more in accord with urban life was to be found in the pottery. I liked the tiles and the leather but I am bound to say my recollection of the jewelry carries with it visions of wearers never less than six feet two, moving with a theatrical imperturbability to the fixed gaze of their fellow creatures.

In the making of hand-wrought silver we had the advantage and disadvantage of a most complete knowledge of its trade manufacture—I say disadvantage because the fetters of life-long traditions are very much like bonds of steel. With a determination to produce no piece in which the workmanship would not command the respect of a connoiseur, and to execute nothing by any make-shift or half-way process, there was still plenty of ground for the criticism that kept us on the alert.

"The jury finds the design reminiscent." "The jury rejects." "The jury accepts, but advises that the design be not repeated." "The jury finds the design out of harmony with the metal." Surely the Worker was encountering novel experiences, and to the Talker, eagerly investigating everything that arose, it was as stimulating as October sunshine.

When the President Eliot cup was made Professor Warren in, I think, the last number of HANDICRAFT, (March, 1904) explained the satisfying value of the golden section in art, and the remarkable way in which the proportions proved themselves in this reproduction of a Greek vase. Art problems were showing themselves pretty complicated, and the Talker pounced on this with avidity. If they could

be reduced to mathematical terms the case wasn't altogether hopeless—so with rule and pencil the study began. "As the smaller is to the larger, so the larger is to the whole"—but measured ever so carefully the figures didn't prove. Neither did the second set, nor for that matter any of the others. In despair Professor Warren was appealed to. How did he do those examples? But Profeseor Warren had an instrument which did them for him, and the Talker at length understood that the ability to recognize the golden section in art is a sort of inherent quality, that is evolved and perfected through art training.

Far too much interested to be downed by a single hold up, Dr. Ross' "Theory of Pure Design," next seemed to put forth inducement for clearing up dubious ground. So the Talker ventured into the dotted mazes of symmetry and balance and rythm. In reading the pages more or less carefully, hunting out the back references seemed to bring one oftenest to that very meaty page 23, on which it is developed, that having come by study into the recognition of the existence of these basic principles, there still must be a visual sensitiveness which feels their value, in order to get results. In the simplest forms they may be subjected to mathematical demonstration, but for the most part one must depend on an inborn perception, which Dr. Ross calls "visual sensitiveness," surely a most trying and elusive thing to lay deliberate hold of.

I suspect it is this that makes the recommendations of the jury seem bewildering at times, when the

groping Workers meet them with an appealing "Won't you tell us why?" If a given surface should be halved, and divided by nine or thirteen, then jury and worker could count alike on a definite, fixed result; but the general mind, in order to really see and feel anything so foggy as visual sensitiveness and inate perception, needs both time and a disposition toward careful study and observation.

Often I am asked, how, in the midst of so much interesting work, I remain only an onlooker. Possibly through long watching of difficulties met and conquered, I have come into a fairly clear conception of the years of patient work demanded of one who does anything that counts for more than the pleasure of the doing.

The middle ground in hammering, where a woman may work comfortably, seems rather narrow. The big pieces are like blacksmithing. The little pieces are hard on the hands in raising, and take an amount of time that makes their value out of proportion to their size.

I cannot imagine any woman taking pleasure in the grime of the finishing work. Perhaps I am unduly prejudiced by a memory of the extremely dirty girls with red handkerchiefs wrapped over their hair,—the buffers—who scurried through certain streets in Sheffield. I am glad they don't exist over here! Our finishers, always men, so far as I have known them, are "spick and spandy" when out of sight of their lathes, so that no one seeing them would ever guess the gray, oily dirt in which they work.

At times the enthusiasm for ornament, which is really

an attractive field for a woman, has possessed me and I have struggled with pencil and paper—and eraser—only to see the vision beautiful staring at me through rigid, belabored lines. Then perhaps the kindly Worker would stretch forth a sympathetic hand, and immediately there was fun in it. The stubborn pencil lent itself to pleasing curves, a little turn brought the balance I had sought for, and my subdued ardor knew of a certainty that the only thing of which I had command was the eraser.

Happily the faculty of appreciation is more generously apportioned than the ability to express ones' self in terms of art and for the first four years the workshop was my daily habitation. The Worker, accustomed for many years to the direction of men and methods, was now applying directly and with his own hands, this accumulated knowledge. The steps from theory to practical application were not unfrequently of the most exciting interest, and at times the difficulties fairly overlapped in their quick succession. Then it was I came to have some notion of how the English tenacity of purpose comes to win out; for that very choice motto which Professor Norton dwelt upon in one of the olden HANDICRAFT editorials, "It's dogged as does it," was the saving clause in many a struggle. I also acquired some valuable lessons in the art of patience as one of the applied arts.

On the whole I suppose that no subsequent years can ever rival the enjoyment of this period in the workshop, certainly not for the Talker. The Worker was without doubt making more hours than ever

before in his life; still the encouraging stimulus of approval given to the work saved them from seeming long or burdensome. At the same time the most ardent believer in the single-handed production of silver would be forced to accept a decidedly literal translation of the simple life if he expected to live upon the proceeds.

As the work found recognition in the salesroom, the finishing was the first to give way a little, and in the third and fourth years a friendly acquaintance trained to this process was willing, by overtime work to turn an extra penny. Sometimes there was so much on hand that an old time Scotch comrade helped out in the same way.

As we approached the fifth year, the work still increasing, we reluctantly abandoned our original purpose, and bound ourselves to the responsibility of permanent help, yielding in so doing the precious freedom to do or not to do that may be enjoyed when there are none to depend upon the choice. A hammerer and a forger resulted from this decision, the latter doing finishing work as well. It was about this time that the Talker found herself to a certain extent supernumerary, her room being more valuable than her company. This arrangement was continued for another three years, when the finishing had grown so burdensome that we sought out a worker, whose sole business it should be to finish. This important part of the work requires special consideration in hand wrought silver, although the various processes are identical with those of the trade.

The finisher of hand work has first to be taught to respect the workmanship which precedes his own. In the trade his business is to disguise methods, and cover defects, and to produce a brilliant, even surface. Above all else he must work rapidly, that being his chief means of advancement. It is just here that the greatest difference lies, for while the trade lathe is speeded high compelling fast work, the lathe for hand work is run at a much lower speed, and the first consideration is intelligent workmanship. The question of time cannot of course be eliminated, but the work must never be sacrificed to its demands. The deeper marks of the hammer, which would show as blemishes, must be removed, but enough of the hammered surface may be kept to tell the story of the workmanship. The trade, catching at this feature of hand wrought work, puts forth spun and stamped work to lure the undiscriminating customer, who is looking for something that is "just as good and costs less." The true lover is not caught with chaff, for he sees that the real beauty comes, not from the spotted surface added as an afterthought, but out of the careful attention to every little detail from start to finish.

The Worker has had the training of a good number of apprentices in gone-by years, and considers himself fortunate in having in a hammerer his first apprentice in this country, now a man of ripe experience, and with temperament and enthusiasm entirely in keeping with the work.

Quite without deliberate forethought in the matter, it is interesting to be able to contribute, out of the

workshop experience, something bearing on the present movement for industrial education. Growing out of the need of a boy for errands and odd jobs, a neighboring youth, just entering into preparatory work in the high school, was sometimes called into service. It was quite possible, with the custom of single session, for him to come in for a little while in the afternoon if anything was needed. All through his five years course, he continued in the workshop afternoons aud Saturdays, and, beginning with cleaning the shop and polishing tools, he gradually acquired more and more of the trade until at the time of graduation he had made a very good start as a silversmith; enough to admit him to membership to the Society and to have his own initial mark on his work. (In our marking system we record the maker of the piece by his initial added to the other marks.) Without being in any sense a "grind" he has maintained excellent averages in school, along with shop work ranging from fifteen to twenty-five hours a week, adding the school athletic sports for seasoning. It is pleasing to know that he now proposes to use his trade as a means for a college education with forestry as a special object.

Turning now with a backward look over the eight years parted, we can see that the organizers of the Society read accurately the signs and needs of the times, and that it has been well demonstrated by the response of workers through a very considerable range of the artistic crafts as well as by the equally important recognition of the purchasing public. The sincerity and beauty and also the dignity of these

rooms will have helped to create an understanding of what the movement purposes.

Other contributory agencies are working for the same end. Henry Turner Bailey and his co-workers in the schools, are evolving in the younger generation a very different understanding and appreciation of art values, applied to intimate surroundings, from that which existed before their day. Various centers are experimenting with the correlation of school and shop. Fitchburg, for instance, is trying out an interesting application of the problem.

The store-keeper, whose hand is always testing the pulse of the people, realizes enough of what is in the air to borrow the terms, even if the application is frequently contorted and unfortunate. To recognize the existence of a thing is in itself an educative step; but only with time can all the countless subdivisions of the larger artery connecting with the most trivial of every day surroundings, be reached.

Under American conditions might not the housewife be a most potent factor in the work? She governs the demand for the tawdry toggery of slimpsey extravagances made possible through the power machine; indeed her manifold range covers the whole field from the kitchen up. Hers is no indeterminate voice to make or mar, for it is what she accepts and rejects that settles the kind and quality in the great market of production, and for every bad thing that she buys room is made for another of its kind.

WHAT THE ARTS AND CRAFTS MOVEMENT HAS ACCOMPLISHED.

An Address Delivered at the Conference of the American Federation of Arts at Washington, D.C., May 18, 1910.

FREDERIC ALLEN WHITING.
Secretary of The National League of Handicraft Societies

I HAVE been asked to tell you what the arts and crafts movement has accomplished and have accepted the task with considerable hesitation realizing that what those who are actively working for the revival of the handicrafts may honestly believe has directly resulted from their conscious efforts, is likely to be claimed by others as the result of their endeavors. The fact is generally understood, I am sure, that the great waves of reform and illumination —whether it be of some great physical wrong to masses of people which cries out insistently to be righted and is at once corrected; or whether it be some more subtle outburst of æsthetic or spiritual righteousness which arouses the world to a definite consciousness of its loss in having allowed a great wealth of beauty, whether of outward surroundings or of inward communions, to become atrophied through lack of use; that these great waves, I say, are the result of the conscious or unconscious evolutionary activities of innumerable agencies all tending towards one end through varied and often devious means. For instance, the time is ripe for an awakening of the inborn but almost forgotten art instinct of a people, and behold the instruments arise

—art museums are glorified and multiplied; art societies are organized; art schools are rejuvenated and assume some semblance of real life; arts and crafts societies come into existence; speakers on all phases of art arise and clamor to be heard; public libraries bring forth their dusty books on art and establish art departments with trained attendents in charge; each college must have its art department, each preparatory school its art instructors, while the demand for art is felt in the lowest grades in the public schools until the children have a real conception of the existence of art as *something to be used*, and decorate their compositions.

Realizing thus the many influences which underlie the present activity in matters pertaining to the production of "objects of beauty and use combined," I nevertheless come before you to-day to present the claim of one of the agencies which has brought acutely to public notice the presence of one of these great waves of reform of which I have spoken. It seems so evident however that the arts and crafts movement is largely responsible for the new consciousness of beauty as a daily need that has become a recognized acquisition of the present generation —a consciousness which I believe will so develop as to become one of the richest heritages which we may pass on to those who will follow us—that I am assured that some presentation of the movement's claim upon this generation may not be inappropriate. It does not seem advisable to speak of accomplishments without first briefly outlining the conditions out of which grew the need for such a movement. It

is a long story, taking us back into the middle ages, which I have condensed into this brief statement. The history of the arts and crafts movement is the record of the evolution in the methods of producing what Morris called the "lesser arts" or the "architectural arts." If we go back far enough we find a condition of practical isolation for each community not situated on the seaboard. This condition required that each community should support within its limits craftsmen of skill to supply the inhabitants with all the needs of life. These craftsmen made wares of all sorts for their neighbors, receiving in earliest days other wares or produce in exchange. All work was done by the master craftsman and his apprentices in coöperation and was known from beginning to end by the few men in the shop, while the reputation of master and apprentice alike depended upon the thoroughness with which it was done. The personal relationship was there, the pride in good workmanship, the human touch and all other elements which affect the result in real handicraft. From these days gradual changes have completely altered conditions. The old craftsman was his own master; he owned the tools of his trade, he knew his whole craft and was bound productively to no other man. He was a responsible person in the community, proud of his craftsmanship and, I believe because of these conditions, produced work which is to-day treasured in our museums as representing the spirit of beauty. But with the advance of the centuries man's inventive faculty developed. New methods were discovered, first simple labor-saving devices and

then man-power machines. As machines became more complicated and too expensive for the average craftsman to own, the non-working owner of machines and the necessary power plant came into existence, from whom has developed the capitalist and manufacturer of to-day. The craftsman through these instruments gradually lost his independence because he no longer owned his tools, but had become dependent for his employment and livelihood upon other men who owned the means by which he might earn his bread. Inventive ingenuity has kept consistently at its task of minimizing the need of creative human labor, until to-day in the great cotton factories, for instance, the weavers are but human appendages to a relentless loom which is in turn but one cog in that heartless organism which represents the modern factory. The worker of a few generations ago was a creative craftsman, proud of his skill, with vision enough to see the inherent beauty latent in the material in which he worked. His descendent of to-day, through the economic pressure of modern civilization, has become a mechanical attendant upon a machine which has usurped his old functions, substituting mechanical accuracy for human feeling, and converting the weavings or wrought metal or honest cabinet work of a past age into the machine products designed for the bargain seekers of to-day. While one cannot but deplore the stultifying conditions attendant upon modern factory production with its sub-division of labor, piece work and other evils, which tend to make it more and more difficult for the modern craftsman to learn more than a frag-

ment of his trade as formerly practiced, one must nevertheless realize that despite these facts modern machinery has come to stay and has brought many blessings with it. We do not fight the machine as such. Much as we deplore the conditions under which many people must work with the modern system of exploiting labor; much as we regret that the time should come in any trade when to earn his living whether in artistic or merely mechanical work, a man must become a specialist and learn to do one single thing rather than to become a trained craftsman;—it must nevertheless be stated frankly that our fight with the machine and the factory system begins when they encroach upon the province of art. The machine can and should produce many utilitarian articles in large quantities at incredibly low prices: things which should be of decent shape, frankly of machine production and made to serve an end. When the exploiter of labor enters the domain of artistic production with his enormous machine, consisting of its innumerable human units,—each a necessary and useful part of the whole but valueless without the others—and attempts to produce by this soulless, imagination-destroying process, works of art which are meant to replace the productions of trained men and women, (each a complete unit capable of creating objects bearing evidence of human thought and consciousness and responsibility) is it not time to call a halt and to realize the heights from which we have fallen and the depths to which the modern love of display and luxury has led us?

If we can consider art as being (whether consciously

or unconsciously) the expression of human souls trying, through such media as they may command, to give to others a glimpse of the visions of beauty which possess them for the time being, we can readily understand that true art has no place in its making for any machine or system which takes from the artist the perfect control of his material and presumes to dictate in terms of unchanging form to the man who is striving, with all the means at his control, to produce true beauty by employing all those fine differences and variations which announce the man's control of his task, and are therefore entirely lacking where the machine is master.

If art means individual expression, then almost invariably when the machine enters at one door the spirit of art leaves by the other. The reason for this I have tried to make clear. Specialization, which is the dominant note in modern factory methods, has deprived us of the old all-round craftsman who knew his craft as a whole and saw, in each task which came to him, a challenge to his knowledge and capacity. The team work of the modern factory is developed along the lines of speed, accuracy and economy and I know of no case where any effort has been made to develop those qualities of coöperative vision which alone would make conceivable (in an idealistic state) the production, under the factory system, of works of art bearing the impress of a composite soul seeking thus its united expression. The arts and crafts movement *must* win such a recognition for the modern craftsmen that intelligent people will not be satisfied without some evidence

of human interest and feeling in objects capable of artistic treatment. Should this endeavor fail, our children and their children will have to be content with what we will hope they may know is less than the best, until they discover a new way of controlling modern methods of production so that at least a favored portion of its results may come forth with some evidence of artistic feeling.

But how did it happen that, through the smug serenity of the Victorian era, we of the English speaking race discovered that all was not well with our surroundings and our art? In England during the early part of the Nineteenth Century the styles of the professional-decorator-without-taste were rampant and many a beautiful manor house was ruined under his ignorant directions. In America we lived through our period of scroll work adornments, the entrancing beauties of embossed wood furniture, applied decorations which overran indiscriminately, mirror, coal-hod and frying-pan alike in an effort to apply to something—to anything—those naturalistic and wonderful embellishments which were possibly the first crude signs of an awakening art instinct.

But while people of intelligence and presumable taste accepted these things as simply and inevitably as the people of to-day accept the prevailing fashion in hair-dressing and head-gear, regardless of personal outline or the artistic result, there were nevertheless a few great seers—men of clear sight and high thought—who showed the people how far they had gone astray. Carlyle perhaps led the way with his

appeal for due reverence for honest work and the beauty of things well and nobly done. He said "All true Work is sacred; in all true Work, were it but true hand labor, there is something of divineness. Labor, wide as the Earth, has its summit in Heaven."

In his lecture on "Art" Emerson says: "Beauty must come back to the useful arts, and the distinction between the fine and the useful arts be forgotten. If history were truly told, if life were nobly spent, it would be no longer easy or possible to distinguish the one from the other. In nature all is useful, all is beautiful. It is therefore beautiful because it is alive, moving, reproductive; it is therefore useful because it is symmetrical and fair. Beauty will not come at the call of a legislature, nor will it repeat in England or America its history in Greece. It will come, as always, unannounced, and spring up between the feet of brave and earnest men."

Ruskin realized that all was not right with the standards by which his fellows judged the value of the objects surrounding them. He saw the sordidness of the current taste and the lack of intelligent human interest on the part of the purchaser towards the maker. He claimed that art did not exist in England and that it could not be revived until conditions were such that the craftsman might become an artist and the artist a craftsman with all the opportunities for development which that implied.

But the most important effect of Ruskin's preaching was the arousing of William Morris, who applied Ruskin's theories to actual work and produced artistic craftswork of a wide range, establishing with

Rossetti, Burne-Jones, Maddox Brown and others of the Pre-Raphælites, a business which was so successful as to encourage the establishment of numerous other individual shops throughout England. I am not here to go into details. It is enough to say that, though we may not always like the artistic forms which Morris's work took, we cannot fail to recognize the wonderful results achieved. He awakened England to a realization of the stupidity of what *had* been and to a renewed desire for objects of use having the added charm of real and appropriate beauty. To Morris the solution of many of our economic ills was "an art made by the people and for the people, as a happiness to the maker and user." His advice to "have nothing in your house which you do not know to be useful or believe to be beautiful" contains the whole essence of the movement in a nutshell, for with the responsibility of this decision recognized it would not take many generations before a real and individual taste would be developed, which would do away with many of the unnecessary luxuries of our modern life and lead to a wiser and more prudent purchasing. Thus would the things of real necessity be secured in such a form as to satisfy the eye and, because of honest construction and suitability to use, at a price which would in the long run prove less expensive than the factory made substitute of lower first cost.

The London Arts and Crafts Exhibition Society was organized in 1888. The exhibitions of this Society have done much towards educating the British public to demand the work of individual craftsmen when-

ever possible. As a result of these exhibitions and other activities and the consequent awakening of public interest, a number of great schools of arts and crafts have been established in England, while the development of the manual training work in the English schools has taken on a distinct tinge from these influences.

I was told recently of an interesting instance of the influence the movement is having in England. About two years ago a factory for the making of interior hardware found the demand for handmade hardware so great that they disposed of much of their stamping and other machinery and equipped a large factory with benches for hand work entirely. This seems to me to point quite clearly to the effect which has been made upon the people of England by the words of Carlyle, Ruskin and Morris and by the productive efforts which these words instigated and encouraged.

But you will want to know what the arts and crafts movement has accomplished in our country. I hope to convince you that the results have been well worth while. Undoubtedly the historian of social conditions in America will be justified in stating that the taste and artistic instinct of the American people has decreased steadily since the days of the Revolution, in reverse ratio to our physical and financial advancement. This is not unnatural. For after our independence was established and the means of intercommunication were so marvellously developed through the increase of man's inventive genius, we were too busy achieving financial and economic independence to

have much thought for the refinements and æsthetics of life. The isolation of the colonial settlements, for the same reason which prevailed in England at an earlier time, led to a sense of responsibility on the part of the colonial craftsman who worked for his neighbors largely—craftsmen like Paul Revere —which inevitably resulted in honest work bearing evidence of thought and pride in its creation. It was but natural that the relief from some form of drudgery which the machine brought with it, should have made it welcome and should have emphasized its good points and led to its adoption for many kinds of work to which it was not rightly adapted. This was however discovered too late to save the small shops and American art in small things disappeared with them and we had instead the substitutes for artistic work prevalent in the seventies.

In 1893 Professor Ives, as Chief of the Department of Art at the Columbian Exhibition invited the craftsmen of America to exhibit their work in the Department of Art, with the paintings and sculptures. This was the first time such an opportunity had been offered American craftsmen and it is interesting to note that there was absolutely no response to the invitation. Either there were no individual craftsmen or they were so little known as to be unreachable. The only exhibit other than painting and sculpture in the department was a case of pottery secured by special invitation from the then recently organized Rookwood pottery.

It seems to me, therefore, that we have some basis for comparison and that for the purposes of my ar-

gument we may safely assume that in 1893 the production of artistic wares of an individual character was at a very low ebb. I am bold enough to claim that such changes as have occurred in conditions since that date may to a large extent be attributed to those who have been constantly working during the intervening years for the advancement of the artistic crafts. In 1893, then, such craftsmen as existed were hidden under a bushel and did not answer to the call of opportunity in the form of Professor Ives's invitation. In 1897 there was held in Boston the first arts and crafts exhibition in this country, which was organized largely through the efforts of Mr. Henry Lewis Johnson, now editor of *The Printing Art*. As a result of this exhibition The Society of Arts and Crafts was incorporated in Boston in 1897 with Professor Charles Eliot Norton as the first president and an interested member until his death. His delight in the great advance in craft work between this first exhibition and that held in the same hall ten years later is one of our our pleasantest recollections.

This exhibition of 1897 and the organization of the first society were welcomed by the press throughout the country as promising great things for art interests in America. Looking over the catalogue of that exhibition one realizes how largely it was made up of factory productions; but it at least showed that there were craftsmen, mostly in the employ of manufacturers under regular factory methods, who might with training and advice be capable of turning out really artistic work. At the second exhibition held in 1899 the advance in standards and in the number of individ-

ual workers was most encouraging. This was noted even by the reporters for the daily press who had attended both exhibitions in search of social or news items rather than as art critics. Aside from an important loan exhibition of ancient work there were about 800 pieces of modern craftsmanship, some 300 of which would not have been admitted at later exhibits, as they were made almost wholly under the factory system.

Commencing with 1897, when arts and crafts societies were organized in Boston and Chicago, hardly a year passed without the organization of a number of associations for the advancement of handicraft work. Many of these soon fell by the wayside but others on a surer foundation have arisen to take their place, so that there are now in this country 65 organized societies, not counting a number of sewing circles, etc., which have organized under the title, "because it sounded nice" or for some other equally good reason. Of these 65 societies 29 are now affiliated with the National League of Handicraft Societies, while others are preparing to join.

In 1904 Professor Ives was again chief of a department of art, this time at St. Louis. The same invitation was extended to the craftsmen of the country once more, with a very different result. After being carefully selected by juries in Boston, New York, Philadelphia and St. Louis, there still remained 861 acceptable articles from 163 different exhibitors, representing all sections of the country. This seems conclusive evidence of some development along the lines of artistic production during the ten preceding years.

That this development was to a considerable extent the result of the handicraft revival is shown by the fact that a large number of exhibits were secured through the coöperation of the arts and crafts societies, while the Secretary of the society in Boston was appointed Superintendent of Applied Arts under Professor Ives.

The splendid showing of the handicrafts at St. Louis furnished a tremendous stimulus to craftsmen throughout the country and the societies already in existence assumed new energy, while many others were organized. It was in July, 1904, that the society in Boston took a momentous step in moving from its third floor rooms over the Twentieth Century Club to the store on Park street, with sixteen hundred dollars more rental to pay. The wisdom of the step was shown by an immediate increase in the amount of sales. Two years later an adjoining store was leased and the entire street floor of the old Ticknor House was thrown together for the exhibition and salesroom of the Society. From its small beginning of $4,000 for the first full year (1901) the sales have steadily grown until they amounted in 1909 to over $56,500 and the Salesroom could at last be declared self-supporting. The success of the Boston Salesroom led to the establishment of others in many cities and towns, there now being shops of this sort, conducted by societies in Boston, New York, Philadelphia, Baltimore, Detroit, Hartford, Columbus, Minneapolis and St. Louis, while salesrooms are open part of the time in many of the smaller towns like Hingham and Deerfield.

It is not my purpose at this time to give any detailed account of wares created by the arts and crafts movement. It is my desire rather, to make you realize that the great work which it has accomplished is the awakening of the art instinct in many people and the raising of standards of taste not only in handicraft work but in the productions of factories as well. For instance; in a certain chair making center, which for years had been producing cheap chairs of bad designs with ornament largely of embossed or pressed wood, a complete change has taken place and while the methods are similar and piece work and drudgery still go hand in hand, the designers are nevertheless directed to "follow the arts and crafts models" and cheap varnished surfaces are no longer found saleable. Like instances could be cited in many trades, and to a follower of current advertiseing the stress that is laid upon the artistic and human elements in the wares advertised is apparent; as witness this advertisement of one of the largest producers of machine and factory made silver in this country:

"REVIVAL OF THE SILVER AGE.

The ancient silversmith was half brother to the alchemist. His magic touch transformed the metal into beautiful shapes and forms which found their way into the shrines of art lovers and the palaces of kings. Side by side with the sculptor who produced a Venus and the painter who gave to the world a Madonna the ancient silversmith held high place in the realm of art.

To-day his ancient and honorable craft is preserved and exemplified at its best in the beautiful creations offered by . . . through the best jewelers. . . . silverware is renowned for its beauty of design and individuality of pattern and bears this mark . . . It costs no more than wares of less merit."

But while this kind of misrepresentation, this catering to the sentimental interest of those who cannot read between the lines is evidence of the recognition, by the manufacturer, of the revival of an interest in work having human feeling as well as good form; it retards the development of the real craftsworkers, since it confuses the public and makes it difficult for people to know what is really well done and what is only apparently so. Such misrepresentation is, however, less serious and hurtful than that which comes from that band of followers-on and fortune-seekers, who use every means at their command to win the public ear, that they may extract from the public purse high prices for shoddy and unsound work. We have too many of these impostors going about, prattling of art and æsthetics, the beauty of labor and and the honor of things well done, while they are handing out to a hypnotized audience work that is too often unsound technically and therefore dishonest from the standpoint of both construction and beauty. And yet these feelers-of-the-common-pulse are reaping their rich financial reward in every part of our country. It is such as these who do most to injure the standing of the arts and crafts movement; it is such as these who disgust hon-

est men and prejudice them in advance against the sane and earnest efforts which are inspired by a movement for social and æsthetic regeneration.

At the conference held in Washington a year ago, at which this Federation was organized, some pretty sweeping criticisms of the arts and crafts movement were made with no one to say a word for the more serious phases of the work which represent the ideals and aims of those who are working unselfishly and earnestly for the revival of the handicrafts:—ideals having to do with the education and uplifting of all people, that life as a whole may be for all time in our country richer and more sane in all its manifestations. Pray do not be confused by the rhetoric of the self-seekers and showmen and do not listen too seriously to those whose criticisms show that they have little knowledge of what has been done beyond the limit of a single city. He who would give a just verdict as to what has been accomplished in the physical or visable things, which to many people will always represent the accomplishments of any reform, must study the results in more than one center. I doubt if any intelligent person who has seen the exhibitions in St. Louis in 1904, in Boston in 1907, or the best of the smaller exhibitions frequently held in New York, Philadelphia, Baltimore, Detroit, Chicago, Hingham or Deerfield would honestly say that (in the words of one critic at the conference) "the usual arts and crafts exhibitions are a hodge-podge of ill-formed productions, manifesting a striving for something but no more" or in the words of another "Their exhibitions are

amusing no doubt but they spell misdirected effort." I come before you with no defense to offer, as none is needed to fair minded men and women whose knowledge is more than local. We only ask that in our field of effort, as in all others, you use your intelligence to separate the false from the true, the sham from the real, the mountebank from the craftsman; and to lay not at our door those sins which are not fairly ours to bear.

I have tried to give you some conception of the ideals and aspirations which are the life and spirit of the arts and crafts movement, that you may realize the higher and more subtle achievements which are by far the most important factors in what has been accomplished. The movement has inspired its followers to do innumerable little things and to do them well. It has led many a craftsman from the confinement and drudgery of stultifying piece-work in a factory to the independence and happiness of complete and intelligent creative labor at an increased wage. It has brought hundreds of young men and women the joy of creative effort in the simpler forms of artistic expression, and made the way clear for them to earn a living by producing objects capable of adding to the sum total of beauty and satisfaction. It has cultivated the artistic sense, the appreciation of fine differences in surface and texture and the love of fine line and appropriate ornament in the minds of thousands of people who are no longer satisfied with the crude and garish (though perhaps technically perfect) reproductions of the capitalists who manufacture art for profit. It has compelled these manufacturers to

realize a growing improvement in the taste of the common people to such an extent that in externals at least the common utensils of daily use are constantly assuming better proportions and show evidence of some thought of the appearance of the thing as an element in its commercial value. It has effected the art teaching in the schools so that its permeating influence is gradually reaching everywhere and the great power of the educational systems is being used to foster the art instincts of all the people; it has aroused the consumer to a new human interest in the producer as part of his production, and therefore of immediate importance; these things and others have come to pass through the influence of the forces governing the handicraft revival.

The arts and crafts movement is the embodiment of the ideals and aspirations and achievements—social, moral, æsthetic, spiritual—of those immediately concerned with its organized development in your community. If it is in the hands of weak vessels blame not the movement but strive to lend courage and vigor and understanding to the vessels. This the National League of Handicraft Societies tries to accomplish through its coöperation, advice, exhibitions and the monthly publication of HANDICRAFT. It is for its efforts in these directions, and for the advancement of those activities whose encouragement is its particular function, that the League asks the support of everyone who hopes to see a flowering of art in things of daily use.

SOCIETY BIOGRAPHIES.

HANDICRAFT CLUB, PROVIDENCE, RHODE ISLAND.

THE Handicraft Club of Providence, Rhode Island, was organized in 1905 with a membership of ten. The annual meeting is held the first Tuesday in November. The year book for 1910 shows a membership of 183, 72 being craftsmen and 111 being associate members.

The officers of the Club are as follows:— *President*, Alice Peckham, *First Vice-President*, Mrs. James W. Thornley, *Second Vice-President*, Julia Lippitt Mauran, *Secretary*, Mrs. Howard Johnson Greene, *Treasurer*, Agnes de Wolf, *Honorary President*, Mary H. Parsons.

The Standing Committees, appointed by the President, consist of House, Programme, Class, Tea, House Furnishing, Special Rental, Exhibition and Nominating Committees.

The object of the Club is to promote artistic work in all branches of handicraft.

The craftsmen include the working members of the Club, and are allowed the use of the work-shops during the week except on Tuesday afternoons.

The associate members, those interested in the aims of the Club, but not working members, are allowed the use of the Club rooms on Tuesday afternoons, when the Club offers weekly, to its craftsmen and associate members, a lecture followed by an informal tea. The "talks" on these afternoons pertain largely to handicraft, but are varied by many other subjects

of general interests, and are given heartily by Providence men and women, including many of the Club members. These entertainments are complimentary to the Club.

The original Handicraft Club having met in one room, has enlarged its membership and increased its interests, so that at present it occupies one of the old Providence homesteads, which is colonial in architecture and has as a setting a delightful old garden. The spacious rooms on the first floor are used for the official meetings of the Club, its exhibitions and sales, its talks and teas, and are frequently rented for various purposes. Some of the upper rooms are used as Club work-shops, and others are occupied by members of the Club, who have most attractive private studios. The demand for more room to accomodate those interested in the different branches of handicraft has grown so steadily that the stable has been converted very profitably and practically into extra workshops, and is connected by a corridor to the main building.

The various departments of handicraft work include metal and jewelry, wood carving, book binding, stenciling, leather, pottery, loom weaving and garden craft. Workers in these crafts have been most successful both as individual workers and as conducted classes. The increasing variety of work, the marked enthusiasm and improvement in it, as shown at our successive exhibitions and sales, is a most gratifying proof of the prosperity of the Handicraft Club, and as each exhibitor's work is passed upon by a competent jury of Providence critics, the high standard

of work, which is an important aim of the Club, is successfully maintained.

WITH THE SOCIETIES.

THE League Travelling Exhibition is scheduled to start on its trip about July 1st. Constituent societies are reminded that articles which have been selected for the exhibit should be shipped to the Secretary at 9 Park street, Boston, charges prepaid, to arrive not later than June 25. The exhibit this year is to include leather work (including bound books), illuminating, lettering, printing, and designs for reproduction (such as book plates, title pages, book covers, etc.), the reproduction rather than the original design to be shown whenever possible. It is hoped that each society in the League will see that the best work of its members is well represented, in order that the exhibit may be an important one and as widely representative as possible.

* * *

THE Annual Conference of the League is to be held in Chicago on October 24, 25 aud 26, and it is hoped that every society will endeavor to be represented by at least one delegate, and that all who are interested in the handicraft revival will make their plans to attend the conference. Further details will be announced from time to time as plans are completed.

IT is hoped that every member of every constituent society in the League will feel a sense of personal responsibility for the success and growth of this little magazine, which tries to represent the best thought of the arts and crafts movement. If HANDICRAFT is to be continued it must have the active support of all who are interested in the ideals for which it stands. If all will lend a hand actively it will be possible to secure enough subscribers within a month or two to make it self-supporting and to enable the editors to produce a better magazine month by month.

. . .

WE are glad to welcome into the League ranks again the William Morris Society of Columbus, Ohio, and to report the election of the following societies not heretofore affiliated with the League: Wayland, (Massachusetts) Society of Arts and Crafts; the Society of Applied Art, St. Louis; the Society of Arts and Crafts, Helena, Montana; The Handicraft Guild, Charleston, South Carolina; The Arts and Crafts Society, Kansas City, Missouri; Portland Society of Arts and Crafts, Portland, Maine.

. . .

THE Arts-Crafts Society of Wallingford held an exhibition of members' work at its studio in Simpson block, from May 9 to 14. The exhibition included hammered brass and copper, examples of silversmiths' work, original designs and architectural plans, drawings in charcoal and other mediums done from the model and antique at the studio, out-of-doors sketch work and oil and water color paint-

ings. The house committee arranged for a musical entertainment and refreshments on the opening night. This was the first exhibition of the society and closed the season. Regular meetings will be deferred until September although the sketch club will continue to work at the studio whenever the members may elect and as the season advances there will be out-of-doors sketching by such members as may decide to work together in this manner.

. . .

In November the Detroit Society of Arts and Crafts moved into new and larger quarters and this has proved of great advantage not only in showing exhibitions and for the teas which are given to introduce them, but for the informal talks given by Miss Alexandrine McEwen before clubs and societies. These talks serve to interest groups of women in the examples of handicraft shown in the rooms and direct to a practical application of the artistic principles which they express.

A special collection of jewelry by Josephine Hartwell Shaw of Brookline and one by Ethel Spencer Lloyd of Detroit were shown in April. The delightful color harmony and finished workmanship of Mrs. Shaw's pendants and brooches recall the beauty of the English Exhibiton which travelled through the country last year. There are several unusual pieces of Dalmatian workmanship enriched with opals, abalone shell, pearls and other rare gems, among them a remarkable silver necklace.

In Miss Lloyd's collection are necklaces, pendants, brooches, belt buckles, rings and other small pieces

in modelled and filagree work of both dull and pale silver, set with amethysts, moonstones and labradorite and other semi-precious stones. Of extremely good design is a cross of dull silver set with amethysts, while a setting of labradorite in dull silver and a filagree necklace of pale silver set with moonstones show very harmonious color sense.

Among the pottery shown in the rooms a small group of the new Pewabic lustre is of special interest.

The society is at present devoting most of its energies to starting a School of Design but, although the idea has met with great encouragement, it is a little early to make any announcement.

. . .

THE Art-Crafts Society of Denver, which is a department of the Artists' Club, has recently moved into its permanent quarters in the new Library. Mr. R. L. Boutwell, one of its members, has opened a shop at Manitou, Colorado, where craftworkers of the community will join interests; while Mrs. Paddock, another member, has opened the Travel Shop in Denver, where the hand work of different countries will be shown to stimulate the work of local craftsmen.

. . .

As an example of what may be accomplished in the direction of improving the conditions and opportunities of isolated workers in suburban communities, the recent arts and crafts exhibition and sale at the Social Studio at Bristol Ferry, Rhode Island, is of especial interest.

The Social Studio was erected some years ago by

one of the residents of the town to fill what was believed to be a vital need, and was opened to the people generally as a center for the social life of the community. In addition to this, classes were organized and instructions given in wood carving, weaving, basket work and various of the household arts. In this manner the workers have been brought together with pleasing results, many of them doing all of their work within the studio, others working independently at home, but all within the atmosphere of the studio. Among the articles of special merit exhibited this year were some exquisite examples of Irish crochet lace, several baskets of raffia, a number of good pieces of repoussé, a collection of hand carved pieces including a large serving tray with certain Japanese ideographs as the dominating feature of the design, and several pieces of wrought copper. Notable among these were two lamps, each with a copper dome, one of them having for the body of the lamp an earthen casserole.

Gratifying sales were made and fresh impetus given to a work already well begun, thus justifying the undertaking in the minds of the promoters, and indicating in a marked degree what can be done toward raising the tone of the work produced in such a community and at the same time furnish a source of revenue to domestic workers.

QUERIES

Note: Under this heading will be presented questions from our readers, to which answers are invited from those who can give accurate information out of their own practical experience. It is hoped to make this an important feature of Handicraft.

I AM not an ironworker and would like to ask Mr. Koralewski to define some of the technical phrases used in his interesting article in the May number. What does he mean when he says: (a) "Both pieces are *upset* on the end," etc.; (b) "Much forging in *swedges* was done." X.Y.Z.

WILL some reader of HANDICRAFT give me information as to the methods used, materials required, etc., in doing the raised letters in gold found on some of the fine old illuminated pages and occasionally on pieces of notable modern work? W. A.F.

EXHIBITIONS INCLUDING HANDICRAFT WORK

JUNE

BOSTON: *The Society of Arts and Crafts*, 9 Park Street.
1 to 15. Jewelry.

JULY

DEERFIELD: *Society of Deerfield Industries.*
12 to 15. Annual Exhibition.

HINGHAM: *Hingham Society of Arts and Crafts.*
19 to 23. Annual Exhibition.

PETERBOROUGH: *Handicraft Workers of Peterborough New Hampshire.*
14. Annual Exhibition.

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Organized February 1907.

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VICE-PRESIDENTS: Euphrosyne Langley, Chicago, Huger Elliott, Providence.

SECRETARY-TREASURER: F. Allen Whiting, Boston.

EXECUTIVE COMMITTEE: President; Vice-Presidents; Secretary; Emily E. Graves, Baltimore; Lockwood de Forest, New York; Miss A. C. Putnam, Deerfield.

The headquarters of the League are at present with The Society of Arts and Crafts, 9 Park Street, Boston.

CONSTITUENT SOCIETIES

AMESBURY, MASSACHUSETTS: The Whittier Home Association of Arts and Crafts, Mrs. C. E. Fish, Secretary, Friend Street.

BALTIMORE, MARYLAND: The Handicraft Club of Baltimore, Emily E. Graves, Secretary, 523 North Charles Street.

BOSTON, MASSACHUSETTS: The Society of Arts and Crafts, Frederic Allen Whiting, Secretary, 9 Park Street.

CHARLESTON, SOUTH CAROLINA: Handicraft Guild, Miss Eola Willis, Secretary, 72 Tradd Street.

CHICAGO, ILLINOIS: The Chicago Society of Arts and Crafts, R. R. Jarvie, Secretary, 1340 East 47th Street.

COLUMBUS, OHIO: The William Morris Society, Mrs. W. M. Ritter, Secretary, 1453 East Broad Street.

DEERFIELD, MASSACHUSETTS: The Society of Deerfield Industries, Mrs. Gertrude P. Ashley, Secretary.

DEER LODGE, MONTANA: Society of Arts and Crafts, Mrs. W. I. Higgins, President.

DENVER, COLORADO: Arts-Crafts Society, Anna L. Johnson, Secretary, 1424 Williams Street.

DETROIT, MICHIGAN: Society of Arts and Crafts. Helen Plumb, Secretary, 122 Farmer Street.

EVANSVILLE, INDIANA: Arts and Crafts League, Miss Harriet Erhman, Secretary, 624 Upper 2d Street.

GREENSBORO, NORTH CAROLINA: The Arts and Handicrafts Guild, Mrs. F. P. Marshall, Secretary, 354 Church Street.

HARTFORD, CONNECTICUT: Arts and Crafts Club, C. Louise Williams, President, 60 Lorraine Street.

HELENA, MONTANA: Helena Society of Arts of Arts and Crafts, Mrs. P. B. Bartlett, Secretary, 501 Benton Avenue.

HINGHAM, MASSACHUSETTS: The Hingham Society of Arts and Crafts, Emma R. Southworth, Secretary, Hingham.

KANSAS CITY, MISSOURI: The Arts and Crafts Society, Miss Minnie H. Ward, Secretary, 3008 Forest Street.

MELROSE, MASSACHUSETTS: Melrose Society of Arts and Crafts, Mary S. Sargent, Secretary, Melrose.

MINNEAPOLIS, MINNESOTA: Handicraft Guild, Florence Wales, Secretary, 89 Tenth Street, South.

MINNEAPOLIS, MINNESOTA: Society of Arts and Crafts, Mrs. Ruth Wilson Tice, President, 2435 Pillsbury Avenue.

NEW JERSEY: The Arts and Crafts Society of New Jersey, Mrs. Anna M. Allen, Secretary, 516 William Street, East Orange.

NEW YORK, NEW YORK: National Society of Craftsmen, Frederick S. Lamb, Secretary, 119 East 19th Street.

PETERBOROUGH, NEW HAMPSHIRE: The Handicraft Workers of Peterborough, Mrs. B. L. Talbot, Secretary, Peterborough.

PHILADELPHIA, PENNSYLVANIA: The Arts and Crafts Guild of Philadelphia, Margaret A. Neall, Secretary, 237 South 11th Street.

PORTLAND, MAINE: Portland Society of Arts and Crafts, Jessie L. Thompson, Secretary, 10 Sherman Street.

PORTLAND, OREGON: Portland Arts and Crafts Society, Mrs. R. E. Moody, Secretary, 369 Aspen Street.

PROVIDENCE, RHODE ISLAND: The Handicraft Club, Mrs. Howard J. Greene, Secretary, 375 Olney Street.

ST. LOUIS, MISSOURI: Society of Applied Arts, Miss Cecelia Robinson, Secretary, 807 North Grand Avenue.

WALLINGFORD, CONNECTICUT: Art-Crafts Society, Henry Winter Davis, Secretary.

WAYLAND, MASSACHUSETTS: Wayland Society of Arts and Crafts, Miss Clara E. Bennett, Secretary.



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SUGGESTIONS ON INDUSTRIAL EDUCATION, *by Lockwood de Forest.*

ON EXHIBITION CATALOGUES, *by F. Allen Whiting.*

BRIEF ACCOUNT OF THE NATIONAL LEAGUE.

THE ECCLESIASTICAL METAL WORKER: A PLEA, *by Frank E. Cleveland.*

IN THE MAY NUMBER:

THE MARK OF THE TOOL, *by Theodore C. Steele.*

A LITTLE TALK ON IRONWORK, *by Frank L. Koralewsky.*

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WHAT THE ARTS AND CRAFTS MOVEMENT HAS ACCOMPLISHED, *by F. Allen Whiting.*

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Thomas Carlyle.

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HANDICRAFT

PUBLISHED MONTHLY FOR

THE NATIONAL LEAGUE OF HANDICRAFT SOCIETIES

VOLUME III 1910 NUMBER 4

JULY

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"It is only possible to answer for the final truth of principles, not for the direct success of plans."

HANDICRAFT

FREDERIC ALLEN WHITING, *Editor.*

Advisory Editorial Board: LOCKWOOD DE FOREST, New York; EUPHROSYNE LANGLEY, Chicago; ELIZABETH PITFIELD, Philadelphia; M. EMMA ROBERTS, Minneapolis; H. LANGFORD WARREN, Boston.

While contributions are invited from writers of all shades of opinion, the editors must disclaim responsibility for the opinions of contributors.

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The Adoration of Joan of Arc. Fire-etching in browns and gold by L. William Fosdick.

HANDICRAFT

VOL. III. JULY, 1910. No. 4.

A SHORT TREATISE UPON THE ART OF FIRE-ETCHING.

J. WILLIAM FOSDICK.

AS is the case with all of the applied arts, misguided enthusiasts have misapplied, hence vulgarized, the art of fire-etching.

Dealing as he is with the most serious phase of this art, the writer has seen fit to call this means of artistic expression *fire-etching* in contradistinction to the "pyrography" craze, with which movement he is not dealing except in the way of unqualified condemnation.

The word etching has its derivation from the Dutch word *etsen* (to eat). In the case of *eau-forte* etching, the copper plate is literally eaten away with acid. In the case of *fire-etching* the wood is eaten away by fire concentrated in a platinum etching point. Hence the art may be justly termed *fire-etching*.

Very few people, even artist craftsmen, know that the art of *fire-etching* is one of the earliest arts practiced by man. The practices of untutored races give us every reason to believe that fire was used by primeval man as a means of shaping and decorating wooden utensils, boats, paddles, spears, etc. That it was used as a means of decoration even before the red-hot metal tool came into use is most likely, for to-day there are native tribes inhabiting islands in

the South Pacific ocean, who decorate dried gourds in the following manner. With a sharp piece of flint a design is scratched through the shell of the gourd when a lighted strand of dried cocoanut fibre is slowly dragged along the tiny trough, the native blowing the glowing slow-match as he works, a rich brown intaglio line being the result.

The Zulus and Kaffirs of Africa have charred their wooden bowls, head rests, paddles, etc., with fire, then with sharp-pointed knives have incised designs to their taste, cutting away portions of the burnt wood, leaving a light design cut into a dark ground. In scanning the great collection of musical instruments at the Metropolitan Museum, New York, we have found many of the smaller pieces, both mediæval European and uncivilized, decorated with fire-etched designs. We have seen in the collections of the Philadelphia Museum of Natural Sciences an elaborately decorated nose flute made by Figi islanders. The New York Museum of Natural History contains many evidences of this ancient art, notably in the Eskimo and Javanese exhibits. In such involuntary expressions of the art as these, as well as in the work of the peasantry of civilized races, there is often more character than in the modern fire-etching.

It is characteristic of much of the early Renaissance, Gothic and uncivilized work, that the very limitations (crude tools, etc.,) under which these craftsmen worked, produced rugged, picturesque results which some of our greatest architects would fain have their modern, fully equipped craftsmen emulate.

The late Stanford White once told the writer that in order to secure satisfactory results, he had found it necessary to stand over his wood-carvers and stop the work when, to the wood-carver's idea, it was only three-quarters finished. In other words it is undoubtedly owing to the facility of manipulation afforded the fire-etcher by the modern *thermo-cautery* that so much of the modern work is commonplace, over-worked, and lacking in picturesque qualities.

The *thermo-cautery* was invented by Dr. Paquelin of Paris for surgical purposes and afterwards adapted for fire-etching.

The etching points are of hollow platinum attached to a non-heat-conducting handle through which, by means of a rubber bulb, the fumes of naptha are forced. Once heated in an alcohol flame the etching point remains hot so long as there is a supply of naptha gas. The etching points need not be numerous, three being sufficient for all ordinary purposes. A needle point for very fine work, a pencil-shaped point for average work and the blunter, finger-like point for very coarse lines and broad massing of flat spaces. The size and character of tools depends, as in wood carving and mural decoration, upon the scale of the work.

In etching the Joan of Arc decoration which is reproduced in this issue, the writer was obliged to have specially large tools made. He also used an exhaust fan and tube leading down to the actual burning point on account of the large amount of smoke produced by such vigorous burning. In place of the ordinary hand-bulb a compressed air-tank with an au-

tomatic regulator was used, which gave the craftsman the free use of both hands.

The writer did some of his first serious work in his Paris attic studio over a small charcoal forge which not only served the purpose of heating his tools but warmed the studio and cooked his meals as well. Crude tools of copper set into hollow tubing filled with plaster of paris were used. These were most difficult to manipulate, not only on account of their clumsiness but also owing to the oxidation of the copper which necessitated constant cleaning in a vice attached to the forge bench. The modern fire-etcher plies what is virtually a hot pencil made of a metal which does not oxidize, and little realizes the difficulties which confronted the pioneers in this work.

The novelty of the means employed in this art for a long time made it possible for irresponsible "pyrographists" knowing little of design and nothing of drawing to foist their *incendiarisms*, as the Germans have named this class of work, upon the public by whom they were regarded more as curiosities than as works of art.

The *modus operandi* of this medium of expression having at last ceased to be a seven days' wonder it behooves the fire-etcher to make haste slowly in this art as in that of carving, leather tooling and other kindred arts. Let him remember that lineal drawing is the beginning and end of this art. He must know the value of the line and love it as he loves his life —as Dürer loved it. He must appreciate and emulate (in his figure work) the power with which Hol-

bein expressed form by means of his wonderfully subtle *contours*. He must remember that the deeply burned accentuated line of varying strength is the basis of this particular art, not realistic sculpturesque modeling.

It is absolutely essential that the decorative fire-etcher should be well grounded in the principles of pattern design and in those of the decorative rendering of the figure, landscape, etc.

While it is possible to use all manner of woods with varying degrees of success, all resinous woods had best be avoided. Experience has taught us that bass wood of a pure white soft consistency is best for fire-etching. This wood has but little gummy substance in its make up, and while very soft is not likely to check or warp. Bass wood is close grained and when decorated and finished is quite as satisfactory as maple, box or satin wood.

As is the case with all other kindred forms of decoration the fire-etcher should first study out his design on paper. He then transfers his design to the smooth surface of the wood. As the design is to be charred, *not burned*, the etcher must use the etching point at a dull red heat. Let him bear in mind that the *charred* fibre of the wood is practically carbon and therefore permanent. If the instrument be used at a *white heat*, the wood is consumed, not charred, with only a grayish brown indentation left which is not permanent, neither does it serve his purpose as there is no contrast. The first charring leaves upon the panel much that must be gotten rid of—a certain amount of burned sap and refuse charred fibre.

The etcher removes this with sand paper, which leaves the panel in a very suggestive condition for continued work. This process of cleaning off and re-etching is continued to the finish very much as the *eau-forte* etcher bites and re-bites his plate. As before stated the brown-black charred line is dependable for permanency. Delicate sepia tones made with a partly cooled point, have been found, after a test of thirty years, to be more or less fugitive.

The etching finished, three or four coats of white shellac must be applied to the surface of the panel. When thoroughly hard the panel is rubbed down with a mixture of crude oil, turpentine and fine powdered pumice stone. A stiff fibre brush may be used for giving the same finish to the deeply incised lines. The panel is then thoroughly cleansed with benzine and brought to its permanent polish with a piece of soft canton flannel. The worker must use his own judgment as to the amount of rubbing necessary to produce a beautiful ivory or bone finish which it is possible to attain by this process. This mode of finishing is prferable to waxing as the constant deterioration of the wax and the constant rubbing needed, has a bad effect upon the etched portions of the panels.

The value of fire-etchings as a means of interior decoration depends wholly upon the judgment of the architect and craftsman. Used too profusely it will become like any other applied art, cheap and tawdry. Used choicely with a full appreciation of its limitations, if needs be combined with a certain amount of gold and color, very beautiful results may be obtained.

It has been most successfully employed in libraries, dining rooms and halls in conjunction with dark woods, such as Flemish oak, cocabola, etc. Its best application is in the form of panels inserted in overmantels, high wainscoting, friezes, etc.

DEFINITION OF TERMS.

LOCKWOOD DE FOREST.

IN dealing with the present movement toward a revival of interest in the arts, by the forming of arts and crafts societies all over the country, I think we should in the first place have before us a definite idea of what art really means.

Art is the harmony and perfection which God has put into all his works. It appeals to man through every sense in a more or less degree as he is attuned to feel. He responds as the musical instrument to the touch of the performer.

Man's art is his attempt to express in some degree the harmony and beauty of God's art. It is in every work well done. Anything exceptionally well done becomes a work of fine art. To fully understand this examine carefully any work of God. How everything has been perfectly constructed to fulfill in the highest degree the purpose for which it was made. The more we study the more we wonder at the perfection.

Now look at man's attempt to express this. He could not do it by either his sense of sight or sound alone. It had to come through the development of his hands. He had to use them to express his thought, by signs and pictorial and written language; he had to make with them his weapons, his tools, his musical instruments. It was perfectly natural that he should have tried, as his skill increased, to put into the things he

made some of the beauty that he saw all about him in every one of God's works.

It seems significant to read in the fifth chapter of Genesis and the nineteenth verse, only six generations from Adam, "Lamech took unto him two wives; the name of one was Adah, and the name of the other Zillah. And Adah bare Jabal; he was the father of such as dwell in tents, and of such as have cattle. And his brother's name was Jubal: he was the father of all such as handle the harp and pipe. And Zillah, she also bare Tubal-cain, instructor of every artificer in brass and iron." These two last were the first artists.

I do not quote this passage to be taken literally; but as showing the early development of the arts and curiously a recognition of skill descending in families and being hereditary, just as it exists to-day in the caste system of the East. Even here I am constantly finding it. Only last year we were putting up a building and I was struck by the great skill of the mason foreman in placing the right stones in the wall. I asked him where he had learned his trade. He said in England where his father and grandfather had been stone masons.

Art never received a more fatal blow than when the term fine art was narrowed down to mean only sculpture, painting and architecture. The artists had always been trained artisans. They had learned their trade properly by long apprenticeship. You have only to read the lives of any of them, or study the history of the trade guilds to know this. Remember, you can never become a real artist till you have qualified

as a master workman, whether it be in music, poetry or prose or in any of the other arts.

When you have an idea you wish to express the first question to decide is in what way you can make it most clear. Shall it be in music, in poetry or prose, in design and color, in textile, in porcelain or pottery? shall it be in gold, silver or copper or in some form of stone or pigment or wood or ivory or leather? Do not forget after choosing that your design must harmonize with the method chosen. If it is a thing for use it must be the best adapted to the purpose for which it is intended, or it is bound to be a failure and lacking in the first principle of real art. A dwelling house is made to be lived in not looked at. Every building for use should be planned from the inside out and not from the outside in. It should always be ornamented construction, not constructed ornament.

When you look at a work of art your first sensation should be how perfectly it fulfills its purpose, how true and how beautiful. If the cleverness strikes you first it is never a work of highest merit. The power to express your idea in the material you use should be so perfectly learned that you do the work without thinking of it, your mind being always on the thought, not the process of doing. No really great art has been done where the author has been thinking of his style or the artist of his technique.

Many have written about art and given elaborate explanations as to how the artist did his work. All of them who have really done great things did not know how they did them. It was because they *felt*

them. They completed their work and analyzed afterwards how they came to do it that way. The perfect machine does not know how it does its work, neither does the perfectly trained human machine. No mechanical contrivance has ever approached the perfection of this human machine, nor ever will. The great trouble is that the human machine is losing its power and becoming, through lack of training, a mere feeder of the mechanical machine.

There are so many ways a thing may be looked at and considered that it makes it very difficult to define anything so clearly that another person shall receive the exact impression you wish to convey. I believe that the problem presented for solution in any arts and crafts movement is a very complicated one. You have to recognize that we cannot go back to mediæval conditions where everything was made by hand or with the simplest tools.

Such arts as were brought to perfection in antiquity were produced where the craftsmen were attached as servants to patrons who supported them. They were paid in food and clothing, rarely in wages as we understand them. They had only to think of their *work*, as every necessity of living was taken care of by the patron. They might spend a whole lifetime in perfecting a single piece. When they made something which pleased the patron they received extra reward. When I started, in 1881, to revive some of the Indian arts then rapidly dying out, I found that every Indian family of high caste had a head hereditary workman in every line. I believe that the success which attended my effort was largely due to my be-

ing fortunate enough to interest one of the most prominent Jain families of the banker-merchant caste. They had an hereditary head carpenter, a head jeweller who did all the family gold work and jewel setting, a head weaver and so on through all the trades. We have a condition to-day where most craftmen have to make a living from their trade.

The machine has come to stay and doubtless will be constantly perfected, and the workman has to compete with it more or less. The element of cost enters into everything. At present the workman is a mere feeder of the machine, but he must study how to be its master and use it as a tool. When he succeeds in doing this he will have gone a long way towards solving the problem.

No machine has ever yet been made to equal the skill of the thoroughly trained human hand, and probably none ever will be; but the hand is no longer being trained as it used to be. We have got to make this one of the most important things to accomplish in our educational system or many of the arts will die. I believe we should all recognize this frankly and that every craftsman should make use of any machine which can help him. There are many things connected with every work which need to be done with the greatest exactness. The machine is the best tool to do this work with. Use it, but intelligently. We do not each one hammer out to the desired size every bar of iron we need to construct our wrought iron work, as had to be done formerly. We take the squared or round bars of the sizes we need, as they come from the rolling mill. We do not cut down our

own trees and hew and saw our wood. It would be simply foolishness. We get it as nearly in the shape we want to use as possible and then put the hand work on it. If a craftsman is really skilled he will make some tool, or even machine, to rough out his own work with, in case he does not find one ready. I was very much surprised on finding recently that the jury of one of our arts and crafts societies were not willing to admit work done with a stencil on the ground that it was not artistic. As a matter of fact the stencil was used to produce some of the finest ornament we know in Egypt and Greece thousands of years ago. The fret on the Erectheum was done that way. The stencil was used in the remotest antiquity wherever a surface was to be covered with a repeating pattern or running ornament. It came before the wood block as a method of printing both ornament and letters. The Japanese carried it to very great perfection and some of their finest designs were done with a stencil. The art of stencil cutting is one of our finest arts, and one of the very best methods of training to give handicraft skill, which is what we all need so much.

Let us be very careful never to despise any way of doing our work, for that is the quickest way to come to grief. We must always be on the watch for any thing which will help us to perfect expression in the material we are using. The moment we think we "know it all" we are going backward.

If art is to live again it has got to come through the skill of the craftsmen. It came that way in the past and it is the only way in which it can come again;

but conditions are changed and the craftsman has to adapt himself to them, otherwise he will fail. It is a practical age so we must be practical craftsmen.



THE CRAFTS AND AGRICULTURE.

GEORGE H. CHETTLE.

THE Guild of Handicraft which was founded in England by Mr. C. R. Ashbee in 1888, has within the last two years entered on an experiment which may be of interest to other societies engaged in the arts and crafts movement. The earlier history of the Guild has already been told by the editor in a previous issue of HANDICRAFT—in that earlier HANDICRAFT the last number of which was issued six years ago. But for the benefit of those who may not have read that article I should like briefly to summarize the history of the Guild up to the time when changed conditions brought about the present change in its constitution.

The Guild was founded in the year 1888, and for ten years was carried on as a private industrial partnership. Then the business was reconstructed and a limited liability company formed. But to safeguard the old spirit, the old rights, and the old priviliges, the former governing body of the Guild was retained with a different status. In 1902 the workshops, which had hitherto been located in the east end of London, were moved to the village of Chipping-Campden, in Gloucestershire. This was done in order to give the workmen an opportunity of working under more healthy conditions than are possible in a big town, to provide them with houses at cheaper rents, and to give their families a chance of life under the saner conditions that are found in the

country. In 1908, after three years of acute commercial depression and heavy losses, it was decided to wind up the old company. The objects of the Guild however, remain the same. The rules which have been drawn up for the guidance of Guildsmen state them to be: "To do good work, and to do it in such a way as shall best conduce to the welfare of the workmen. And as there are many means that help to this end beside the mere labor in the workshop, so the Guild seeks to aid its members in such ways as the following. To afford to the workman such facilities for improving his position and his powers as shall from time to time seem best, seeing that good work and good conditions are inextricably connected. To promote among old and young the study of good craftsmanship by means of technical classes or otherwise. To help with a provident fund in sickness or at death. To form a library of such works as may be helpful to its members, and to promote that other side of life which, whether in time of holiday or of work, whether in sports, by music, by drama, or any form of art, brings men together and helps them to live in fellowship."

At this point, then, two years ago, the possibility of carrying on the work in the country had been tested, and it had been found that as a business concern it did not pay. The difficulties to be overcome were great. In "An Endeavor toward the Teaching of John Ruskin and William Morris," published in 1901, when the Guild was still working in London, Mr. Ashbee outlined the possibility of this move into the country and his hopes from it. "Perhaps some day,"

he says, "some English landlord who has watched from his point of view the economic evil that has driven his people into the towns, has seen his farms dying away, and his small tenantry and laborers gradually dispersed, may hold out the hand to us, and make it possible for us to carry out our works in combination with some form of agriculture by small holdings, market gardening or coöperative farming. For we indeed realize from our side the economic evils of the town. I believe this can be done if tried on a sufficiently comprehensive and yet a sufficiently unpretending scale. The experience of my friend, Edward Carpenter, and others who have attacked the problem from a simple, direct, and human point of view, has gone to show that this is quite possible if two things are borne in mind. First, if some other occupation besides agriculture alone be carried on: and second, if the bulk of the produce reared be retained for the consumption of the dwellers on the land themselves."

But instead of working on a large scale with the assistance of such an imaginative landlord as is indicated above, the experiment had to be tried on a very small scale, with very little capital, on land that was very expensive. But in so far as it was attempted it proved that, given a better trial on a larger scale, it might provide a solution of the problem of carrying on the crafts under healthy conditions, and provide a living for the craftsmen.

The experiment did prove at any rate that it was impossible to do in the country what we were able to do in London, namely, carry on our work of arts

and crafts remuneratively unless some other means of livelihood were found, for at least some of the craftsmen, that could be carried on coincidently with their craft. If some economic condition could be arrived at by which the means of sustenance could be controlled and the rent secured, it would serve as a staple basis for those higher forms of craftsmanship that are independent of machinery and can therefore be carried on away from the great towns.

This argument had been set forth in a history of the work of the Guild published in 1908.* But it remained for an American whose name has been for some time associated with the movement to induce people to go back to the land to make it possible to put it into effect on a larger scale. Rather than allow the community at Chipping-Campden to be dispersed he purchased an estate just outside the village. With this was then pooled, by arrangement with the shareholders of the old company, the workshops, tools, plant and other effects of the Guild of Handicraft, Limited. The whole was then vested in a body of trustees with provision for its re-purchase from the new owner by the Guildsmen. The large majority of these men took over "small holdings" from this estate, which they are cultivating, thus having a basic craft, a means of livelihood for themselves and their families, in addition to their other craft. Practically the whole estate has been thus taken up, with a small reservation which remains in the hands of the trustees. At the same time the Guildsmen set to

* *Craftsmanship in Competitive Industry.* By C. R. Ashbee. Essex House Press, Campden, Glos., England.

work to reconstruct their rules and adapt them to the changed conditions, as they were no longer employés but small tenant holders and owners of private businesses. These rules, however, follow pretty closely those drawn up in the year 1898, at the formation of the limited liability company, and many of the same men have made them both.

"According to these rules many of the men on the roll, though they no longer work with us at Campden, still remain, and we hope will long continue to remain, members of the Guild. The actual government of the Guild however, is vested in the working Guildsmen. This is a necessary measure of home rule, but its object also is to keep those links of kindliness and good fellowship which from time to time have endeared the Guild to many of its members, and showed it to mean something else in life than merely the hap-hazard association of men in a 'Trading Concern' where the only link is the cash nexus of the capitalist."*

*Preface to *The Guild of Handicraft. Its Deed of Trust and Rules for the Guidance of its Guildsmen.* Essex House Press, Campden, Glos., England.

THE LEAGUE LIBRARIES.

DURING the first year of its existence the National League of Handicraft Societies established three duplicate libraries, the books being carefully selected from a long list, after consultation with the officers of all constituent Societies. The titles selected are therefore of general interest, as showing a selected list of books dealing with the crafts and with other subjects bearing on the arts and crafts movement. Two of these are "travelling libraries" and available for the use of constituent societies, the only expense for their use being the express charges to and from headquarters, or the average charge when a library goes to several societies on one trip. The third library is held at headquarters (at present with The Society of Arts and Crafts, 9 Park street, Boston) for the use of members of constituent societies living near enough to Boston to call for the books. Others may apply for books through their local society, to whom charge for postage will be made; but books may be sent directly to the borrowing member if preferred. Books may be kept for three weeks unless called for, in which case the term is limited to two weeks.

The small income of the League under the present system of low fees makes it impossible to consider adding other books to the libraries; but should an increasing demand for an enlarged library be evident, it is possible that contributions could be secured for the purpose of increasing the number of books.

It is hoped that as HANDICRAFT becomes more fully

established it may be the means of giving its readers accurate and unbiased information regarding new books upon subjects of special interest. There are so many volumes of this sort published to-day that the purchaser of moderate means is often bewildered as to the best books to be included in a modest list for actual use. It is in the hope of being of assistance in this direction that the titles in the League Library are published.

CONTENTS OF THE LIBRARIES OF THE NATIONAL LEAGUE OF HANDICRAFT SOCIETIES.

1. Bookbinding and the Care of Books, *Douglas Cockerell.*
2. Silverwork and Jewelry, *H. Wilson.*
3. Wood Carving, Design & Workmanship, *George Jack.*
4. Writing and Illuminating and Lettering, *Edward Johnston.*
5. Stained Glass Work, *C. W. Whall.*
6. Embroidery and Tapestry Weaving, *Mrs. A. M. Christie.*
7. Nature in Ornament, *Lewis F. Day.*
8. Wood Carving According to the Japanese Method, *Charles Holme.*
9. Letters and Lettering, *Frank Chouteau Brown.*
10. Art Enamelling upon Metals, *H. H. Cunnyngham.*
11. Arts and Crafts Essays, *by Members of the Arts and Crafts Exhibition Society, London.*
12. Hopes and Fears for Art, *William Morris.*
13. Art and its Producers, *William Morris.*

14. Lectures on Art, *John Ruskin.*
15. Mediæval Art, *W. R. Lethaby.*
16. Donatello, *Lord Balcarres.*
17. Great Masters of Decorative Art: Sir Edward Burne-Jones, William Morris and Walter Crane.
18. Composition, *Arthur W. Dow.*
19. The Bases of Design, *Walter Crane.*
20. Line and Form, *Walter Crane.*
21. A Theory of Pure Design, *Denman W. Ross.*
22. Details of Decorative Sculpture. French Renaissance.
23. Hand Loom Weaving, *Mattie P. Todd.*
24. Pattern Design, *Lewis F. Day.*
25. The Decoration of Leather, *Maude Nathan.*
27. Arts and Crafts of Old Japan, *Stewart Dick.*
28. Old English Churches, *George Clinch.*
29. Life of William Morris, Vol. I., *J. W. Mackail.*
30. Life of William Morris, Vol. II., *J. W. Mackail.*
31. Handicraft, Vol. I.
32. Handicraft, Vol. II.
33. Smithsonian Institution Papers: Aboriginal American Basketry.
34. Smithsonian Institution Papers:
(*A*) A Sketch of the History of Ceramic Art in China and Catalogue of the Hippisley Collection.
(*B*) The Latimer Collection of Antiquities from Porto Rico in the National Museum.
(*C*) The Guesde Collection of Antiquities in Pointe-à-Pitre, Guadeloupe, West Indies.
(*D*) Porto Rican Stone Collars and Tripointed Idols.

(*E*) Order of Development of the Primal Shaping Arts.

(*F*) Some Ancient Relics in Japan.

(*G*) Cameos.

35. Smithsonian Institution Papers:

(*A*) Japanese Wood-Cutting and Wood-Cut Printing.

(*B*) Two Persepolitan Casts in the U. S. National Museum.

(*C*)The Golden Patera of Rennes.

(*D*) Directions for Collectors of American Basketry.

(*E*) Pewter: the Revival of its Use.

(*F*) A Primitive Frame for Weaving Narrow Fabrics.

(*G*) A Collection of Hopi Ceremonial Pigments.

(*H*) Museum Collections to Illustrate Religious History and Ceremonials.

(*I*) Report of the U. S. National Museum at the Pan-American Exposition.

36. Smithsonian Institution Papers:

(*A*) Archeological Field Work in North-eastern Arizona.

(*B*) The Museum-Gates Expedition of 1904.

(*C*) Contributions of American Archeology to Human History.

(*D*) An Early West Virginia Pottery.

37. Smithsonian Institution Papers: The Graphic Art of the Eskimos.

38. Gems, Jewellers' Materials and Ornamental Stones of California.

SOCIETY BIOGRAPHIES.

THE HANDICRAFT CLUB OF BALTIMORE.

THE Handicraft Club of Baltimore was organized in the spring of 1908 by the consolidation of two older organizations, the Baltimore Society of Arts and Crafts and The Designers' and Artisans' Club. In October of the same year The Handicraft Shop, in which the main activities of the Club have so far been centered, was opened at 523 North Charles street.

There are at present a little over forty craftsmen members of the Club. The work of non-members is also admitted to the Shop, subject to a higher commission on sales, all work being submitted to a jury. In addition to the permanent sales, special exhibitions are held almost continuously through the winter, the work of individual craftsmen or of particular crafts. Among those held this season have been the very interesting exhibit of silver work and jewelry, opened at the time of the conference of the National League of Handicraft Societies; the remarkable collection of Japanese Prints made by Miss Anne H. Dyer, formerly secretary and student of Professor Ernest Fenollosa; the Jewelry of Mr. Frank Gardner Hale; Fabrics by Miss Margaret Haydock and Miss Margaret Grafflin, etc.

On October 22 and 23, the convention of the National League of Handicraft Societies was held in Baltimore. Reports of the convention have already been made in HANDICRAFT and it is enough here

to say that to this Club it has proved of the utmost value, deepening its enthusiasm and broadening its knowledge of the work it has undertaken.

Some interesting informal talks have been given in the Club Room at the openings of exhibitions, but very little has so far been attempted in the way of lectures. The Club is, however, anticipating with much pleasure a lecture by Mr. F. Allen Whiting on "What the Arts and Crafts Movement has Accomplished," to be given the latter part of May.

An effort is being made to secure a fund of $1000 a year for several years, which will place the Club on a sound financial basis, and make possible a more aggressive policy. A part of this has already been raised. In the meantime the Club has accomplished much, and is finding a growing interest and appreciation.

The government of the Club is in the hands of a Council of eighteen members, including six officers, elected annually. Those for the present year are: *President*, J. Hemsley Johnson, *Vice-Presidents*, Thomas C. Corner, Gabrielle de V. Clements, *Recording Secretary*, Louise Dawson, *Corresponding Secretary*, Emily E. Graves, *Treasurer*, Laurence H. Fowler. *Council: Craftsmen;* Gabrielle de V. Clements, Thomas C. Corner, Laurence H. Fowler, Margaret P. Grafflin, Emily E. Graves, Margaret E. Haydock, Sarah Ireland, Ephraim Keyser, Francis I. Neill, William G. Nolting, Theodore H. Pond, J. Appleton Wilson: *Associates;* Mrs. Frank Baldwin, Louise Dawson, Miss Frick, Louis S. Hutzler, J. Hemsley Johnson, Elizabeth M. McLane.

The Society of Applied Arts, St. Louis.

TO meet a need of that time, 1889, some of the representative women of St. Louis organized The Decorative Art Society of St. Louis, its object, as set forth in its constitution being to "establish classes for instruction in needlework, china painting, pottery and the liberal arts and to provide a salesroom for the sale of the work of self-supporting women." While the Society was kept up for sixteen years in the interest of self-supporting women it was not, itself, self-supporting. Conditions were changing. Our World's Fair of 1904 aroused St. Louis and created a demand for a different and better kind of handwork. The Board of Managers of The Decorative Art Society fully realized this and the result was the dissolving of the old Society and the forming of another composed of the "workers" of The Decorative Art Society who were pledged to carry out, as far as might be, the intentions of the old society. As there was an arts and crafts society at that time in St. Louis, the name of The Society of Applied Arts was agreed upon, with Miss Isabel Brown, who for fifteen years had been superintendent of the Decorative Art Society, as president. So much for the organization.

We found ourselves with a large stock of "good will," a limited cash account, a stock of such work as is usually sold by a decorative art society. A radical change did not seem wise, but gradually and steadily we began to live up to the new name and standards. After four years there is scarcely a ves-

tige of the old work left. We have trebled our customers and sales, in fact we have outgrown our present quarters and this summer a very attractive building of concrete and half-timber construction is being put up for us. It is our intention, as soon as we feel they will be adequately supported, to gather some good craftsmen under our roof, and our building is designed with this purpose in view. We will also have a well arranged and lighted room reserved for special exhibitions, of which we expect to have a number this coming winter.

The work of The Decorative Art Society was chiefly embroidery and so far we have produced little else. With more space in the new building, a growing interest and demand, we feel the time is not far distant when we can support a jewelry and silver worker.

The officers of the society are, President, Miss Isabel Brown; Secretary and Treasurer, Miss Cecelia Robinson.

EDITORIAL.

THAT there is a real need of expressing the actual meaning of the arts and crafts movement in an authoritative way is shown by the constant inquries received at the office of the League, as well as by the clippings from various parts of the country. In reply to numerous inquiries regarding a certain society in one of the New England states, whose activities had been frequently described in news clippings, the following answer was finally secured. "Yes, we have an organization here *called* an Arts and Crafts Club; but really we have never done anything whatever to merit the name. Have no salesroom; never had a sale and never have made any thing in that line. Once the ladies started in making baskets but never finished them I think. It is mostly a social club, where the ladies meet to do their own fancy work, have refreshments and visit. There is a 'benevolent' branch attached for the purpose of sewing for the poor . . . it should be called a charitable society and not an arts and crafts society." From a Pennsylvania town comes this news item: "The Arts and Crafts Club gave an agate shower at the home of Mrs.——Tuesday evening, in honor of Miss——whose marriage is to take place soon. After the shower dainty refreshments were served. Those present were . . . " Fortunately such notices are not now so frequently seen as they were a few years ago. There are still, however, too many organizations in the country nominally devoted to further-

ing the arts and crafts movement, but actually with no understanding as to what the movement stands for. It is the aim of HANDICRAFT to set forth as clearly as may be the highest expression of the aims of those who are working intelligently for the revival of the handicrafts, and at the same time to discourage so far as possible those activities whose unintelligent endeavors can only do harm.

. . .

COÖPERATION is the foundation on which the handicraft revival must build enduringly. Coöperation and a spirit of friendly helpfulness and interest between individual craftsmen and between organized societies is absolutely essential to any general movement having a national character. The ideals behind the movement are inspiring and presuppose that spirit of friendliness which has no room for petty jealousies. If this little monthly is to serve its greatest usefulness it must be a means of extending and spreading between societies a desire to help with suggestion and advice, and of wearing away that old secretive feeling which witholds from others that information which has been paid for with dear experience. What one society has done in any line of work is of potential importance and value to every other society. A wider knowledge of these doings should lead to a more united effort by every society, which would inevitably impress the wider public to which we appeal in all that we do.

The editor makes this public appeal for coöperation and assistance in order that the news feature of HANDICRAFT may be more effective. This service

can only be secured through active local support by every society in the League, and this support is today almost entirely lacking. Each society is supposed to appoint some one to supply items of interest, but the news is secured only after frequent reminders. Items of interest regarding local organizations, notable pieces of craftsmanship, etc., are welcome from any authentic source and it is hoped that every reader of HANDICRAFT will be sufficiently interested to notify the editors of matters likely to be of value to our readers.

WITH THE SOCIETIES.

TWO societies have been added to the list since the last issue, The Bradley Arts and Crafts Club, Peoria, Illinois, and the Norwell (Massachusetts) Society of Arts and Crafts.

. . .

THE Peoria Society held its annual exhibition during the week of June 13th, made up largely of work done during the past year and covering a wider range than the ordinary arts and crafts exhibition, work being entered under twenty-five different heads.

. . .

THE Arts and Crafts Society of Haverhill, Massachusetts, was organized on June 1, at a meeting held in the lecture room of the Public Library. Mr. Stanley D. Gray was elected President, and Mr. Theodore Carleton, Secretary.

THE eleventh annual exhibition of the Deerfield Society of Villaga Industries occurs July 12 to 16, inclusive. A new industry has been added to the list, Mr. Thomas's Pottery, which is now well established, and is a valuable addition. The exhibition will include Deerfield pottery, Pocumptuck baskets, Deerrfield baskets, rugs, netting and counterpanes, woven fabrics, jewelry and photographs.

The pottery will be at Mr. Thomas's home in the old Stebbins homestead. His craft shop will also be open to show the process of modelling the clay on the potter's wheel, the kiln for firing, etc. Some of the raffia and grass baskete will be shown at the Village room, while Mrs. Ashley will exhibit hers at her "Basket Shop" at the north end of the street. The Village Room will, this year, be used for the Deerfield baskets, the woven fabrics and netting. The Deerfield baskets have usually been shown at Mrs. Stebbins' home on the Albany road. Six long tables in the village room will offer a fine opportunity to display the variety of work done by this society. The wall space will be occupied by the Deerfield rugs, articles from the looms of Mrs. Hawkes, Mrs. Hammond and Miss Arms, and by Mrs. Henry's netting and counterpanes. It is somewhat doubtful if Mrs. Wynne's and Miss Putnam's jewelry will be seen at this year's exhibition, as they have not yet returned from their European trip. The Misses Allen's photographs will be seen in their home, where a more attractive setting could scarcely be found.

While the exhibition will be somewhat spread out, it is felt that in so doing the exhibits will appear to

better advantage and that visitors will be repaid for the extra steps they have to take. A walk through the "Old Street" with the elm branches arching over head is always of interest to strangers, and each exhibition room will be indicated by a large poster placed in a conspicuous place.

. . .

THE announcement of an exhibition of handicraft work may well be such as to dignify the exhibit and invite those who receive it to attend. It is unfortunate that advantage has not often been taken of this opportunity in the past; but it is being done more and more as people come to realize the dignity and advantage of good printing. As a very recent good example we reproduce the announcement recently printed by The Dyke Mill for the Deerfield Society.

. . .

The Society of Arts and Crafts, Boston has been doing some important commissions in silverware this spring, including several tea and coffee services and a number of sets of flat-ware.

It is gratifying to notice the increasing number of people who are coming to realize the peculiar charm and quality of silverware produced by independent craftsmen as distinguished from that produced by piece-work in the large factories. The development of its silverware department has been one of the remarkable phases of the growth of the Boston society, which has been largely responsible for the establishment of a number of trained silversmiths in

THE DEERFIELD SOCIETY
OF
VILLAGE INDUSTRIES

announces its

Eleventh Annual Exhibition,

to be held

JULY 12, 13, 14, 15 & 16

Mdccccx



AT OLD DEERFIELD
MASSACHUSETTS

independent shops under conditions of work which are much more pleasant than factory work and at an increased annual income.

The Society has recently completed a large punch bowl for presentation by one of the Harvard classes to its secretary, in appreciation of his long and faithful service. The bowl is of pleasing outline and bears around its upper edge an inscription, with the Harvard seal, the background being formed of beaten gold hammered into the silver in such a way as to give a charming contrast, atthe same time being durable and permanent. This is the second presentation piece made by the Society for the secretary of a Harvard Class, the other one being for the Class of 1855, for presentation to Mr. Edwin Hale Abbot after fifty years service as class secretary. The Society also made the cup presented to President Eliot of Harvard on his seventieth birthday, this cup having been described and illustrated in the final number of the first issue of HANDICRAFT, (March, 1904.)

. . .

THE Society of Arts and Crafts, Detroit, reports a special exhibition of country-house furnishings—curtains, portieres, table and cushion covers, etc., the largest exhibitors being Miss Haydock and Miss Grafflin of Baltimore, who sent an unusually interesting collection of stencillings. Their work ranges from delicate stencilled scarfs of silk and chiffon, to portieres of handsome design done on heavy hand-woven linen, and woven rugs. Other exhibitors were the Deerfield workers, who sent some exquisite embroidery, white dimity covers with netted fringe and

some very good rugs. Mrs. Kershaw of Detroit had some charming stencilled scarfs on chiffon, very delicate in coloring and design.

On May 14, the Society had its annual social meeting, at which time a very entertaining programme was presented, consisting of a play written by a member of the Society, Miss Alexandrine McEwen; also a "Fake" exhibition and auction, very ably conducted by Mr. H. J. Maxwell Grylls. Though the gathering was not expected to be a source of profit, being in intention strictly social, yet the coffers of the Society benefited handsomely by the amusement and interest created by the exhibits. During June the members of the Society were engaged in preparing for a Masque to be given out of doors June 24th. This Masque has been written by members of the Society, and many of the materials used in the costumes are being dyed by the members. We hope next month to be able to report the complete success of this undertaking, which depends not only on the faithful work of those interested, but on the far more unstable favor of the weather.

. . .

THE travelling libraries of the League are at present with the Detroit, and Portland, Maine, societies.

. . .

THE Society of Arts and Crafts, Boston, departed from its usual habit by having an "Auction sale for the enlightenment of the Jury" on May 31, with Mr. Joseph Lindon Smith as auctioneer. Despite the late date there was a large attendance and much amusement was caused by the descriptions and

methods of the versatile auctioneer. The affair was so enjoyable that it is likely to be repeated another season.

. . .

THE National Society of Craftsmen, New York, proposes to issue to its members, commencing July 1st, frequent bulletins, giving notices of meetings and other activities in the Society and among its members. It is expected to issue the second number in October and monthly thereafter during the winter season.

. . .

THE Arts and Crafts Guild of Philadelphia held an interesting exhibition of the works of Mr. Robert Hyde, of Santa Barbara, California. Mr. Hyde's work includes illuminations, book-binding, and illuminated books. This exhibition lasted from May 16, to May 30.

. . .

THE Melrose Society of Arts and Crafts held a uery successful exhibition and sale at the rooms on West Emerson street the afternoon and evening of June 10. The class in design made an interesting showing, including schemes for decoration for various roomr, in stenciling; also designs for curtains, table runners, pillow covers, etc., in stencilling and embroidery. This class has been studying with Mrs. G. W. Nickerson of Stoneham for the spring months. The Society plans for a more ambitious sale in October, and members are ready to fill orders in basketry, leather work, stencilling and embroidery.

TRAVELLING EXHIBITION OF THE NATIONAL LEAGUE OF HANDICRAFT SOCIETIES.

SEASON 1910-1911.

THE travelling exhibition for this season will consist of leather (including bookbindings if offered) printing, illuminating and designs for reproduction for printing purposes, such as designs for bookplates, bookcovers, initial letters, borders, etc.

The schedule will be announced in full in the August issue, not being completed as yet, through the difficulty of securing confirmations from distant societies. The first points will be as follows:

Leaves Boston for Peterborough, July 1.
Leaves Peterborough for Hingham, July 11.
Leaves Hingham for Norwell, July 25.
Leaves Norwell for Wayland, August 8.
Leaves Wayland for Amesbury, August 22.
Leaves Amesbury for Melrose, September 2.
Leaves Melrose for Providence, September 13.
Leaves Providence for Hartford, September 23.
Leaves Hartford for Wallingford, October 3.
Leaves Wallingford for Chicago, October 17.

This brings the exhibition to Chicago to be arranged in season for the annual conference of the League which takes place in Chicago on October 24, 25, and 26, 1910.

EXHIBITIONS INCLUDING HANDICRAFT WORK

JULY

DEERFIELD: *Society of Deerfield Industries*..
12 to 16. Annual Exhibition.
HINGHAM: *Hingham Society of Arts and Crafts.*
19 to 23. Annual Exhibition.
PETERBOROUGH: *Handicraft Workers of Peterborough, New Hampshire.*
14. Annual Exhibition.

NOVEMBER

BUFFALO: *Society of Artists* at Albright Art Gallery. Days not yet determined. C. H. Horton, Assistant Secretary.

. . .

BOSTON: *The Society of Arts and Crafts* announces the following schedule of exhibitions for the coming year. TEXTILES, LACE, EMBROIDERY, Nov. 2 to Nov. 12, 1910; SILVERWARE, front room, JEWELRY, rear room, Nov. 16 to Dec. 31; LEATHERWORK, Jan. 4 to Jan. 21, 1911; WOODWORKING, FRAMES, ETC., Jan. 25 to FEB. 4; COPPER, BRASS, PEWTER, IRON, Feb. 8 to Feb. 25; ECCLESIASTICAL WORK, March 18 to April 15; POTTERY, April 20 to May 2; BASKETRY, May 3 to May 16; JEWELRY, rear room, SILVERWARE, front room, May 17 to June 10.

. . .

NOTE.—Several queries and answers are held until August.

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Organized February 1907.

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VICE-PRESIDENTS: Euphrosyne Langley, Chicago, Huger Elliott, Providence.

SECRETARY-TREASURER: F. Allen Whiting, Boston.

EXECUTIVE COMMITTEE: President; Vice-Presidents; Secretary; Emily E. Graves, Baltimore; Lockwood de Forest, New York; Miss A. C. Putnam, Deerfield.

The headquarters of the League are at present with The Society of Arts and Crafts, 9 Park Street, Boston.

CONSTITUENT SOCIETIES

AMESBURY, MASSACHUSETTS: The Whittier Home Association of Arts and Crafts, Mrs. C. E. Fish, Secretary, Friend Street.

BALTIMORE, MARYLAND: The Handicraft Club of Baltimore, Emily E. Graves, Secretary, 523 North Charles Street.

BOSTON, MASSACHUSETTS: The Society of Arts and Crafts, Frederic Allen Whiting, Secretary, 9 Park Street.

CHARLESTON, SOUTH CAROLINA: Handicraft Guild, Miss Eola Willis, Secretary, 72 Tradd Street.

CHICAGO, ILLINOIS: The Chicago Society of Arts and Crafts, R. R. Jarvie, Secretary, 1340 East 47th Street.

COLUMBUS, OHIO: The William Morris Society, Mrs. W. M. Ritter, Secretary, 1453 East Broad Street.

DEERFIELD, MASSACHUSETTS: The Society of Deerfield Industries, Mrs. Gertrude P. Ashley, Secretary.

DEER LODGE, MONTANA: Society of Arts and Crafts, Mrs. W. I. Higgins, President.

DENVER, COLORADO: Arts-Crafts Society, Miss Florence Hastings, Secretary, 1728 Kearney Street.

DETROIT, MICHIGAN: Society of Arts and Crafts, Helen Plumb, Secretary, 122 Farmer Street.



THE DYKE MILL, MONTAGUE, MASSACHUSETTS

EVANSVILLE, INDIANA: Arts and Crafts League, Miss Harriet Erhman, Secretary, 624 Upper 2d Street.

GREENSBORO, NORTH CAROLINA: Tne Arts and Handicrafts Guild, Mrs. F. P. Marshall, Secretary, 354 Church Street.

HARTFORD, CONNECTICUT: Arts and Crafts Club, C. Louise Williams, President, 60 Lorraine Street.

HELENA, MONTANA: Helena Society of Arts of Arts and Crafts, Mrs. P. B. Bartlett, Secretary, 501 Benton Avenue.

HINGHAM, MASSACHUSETTS: The Hingham Society of Arts and Crafts, Emma R. Southworth, Secretary, Hingham.

KANSAS CITY, MISSOURI: The Arts and Crafts Society, Clarence E. Shepard, President, 305 Scarrett Building

MELROSE, MASSACHUSETTS: Melrose Society of Arts and Crafts, Mary S. Sargent, Secretary, Melrose.

MINNEAPOLIS, MINNESOTA: Handicraft Guild, Florence Wales, Secretary, 89 Tenth Street, South.

MINNEAPOLIS, MINNESOTA: Society of Arts and Crafts, Mrs. Ruth Wilson Tice, President, 2435 Pillsbury Avenue.

NEW JERSEY: The Arts and Crafts Society of New Jersey, Mrs. Anna M. Allen, Secretary, 516 William Street, East Orange.

NEW YORK, NEW YORK: National Society of Craftsmen, Frederick S Lamb, Secretary, 119 East 19th Street.

NORWELL, MASSACHUSETTS: The Norwell Society of Arts and Crafts, Mrs. Arthur L. Power.

PEORIA, ILLINOIS: The Bradley Arts and Crafts Club, Arthur F. Payne, President, Bradley Polytechnic Institute.

PETERBOROUGH, NEW HAMPSHIRE: The Handicraft Workers of Peterborough, Mrs. B. L. Talbot, Secretary, Peterborough.

PHILADELPHIA, PENNSYLVANIA: The Arts and Crafts Guild of Philadelphia, Margaret A. Neall, Secretary, 237 South 11th Street.

PORTLAND, MAINE: Portland Society of Arts and Crafts, Jessie L. Thompson, Secretary, 10 Sherman Street.

PORTLAND, OREGON: Portland Arts and Crafts Society, Mrs. R. E. Moody, Secretary, 369 Aspen Street.

PROVIDENCE, RHODE ISLAND: The Handicraft Club, Mrs. Howard J. Greene, Secretary, 375 Olney Street.

ST. LOUIS, MISSOURI: Society of Applied Arts, Miss Cecelia Robinson, Secretary, 807 North Grand Avenue.

WALLINGFORD, CONNECTICUT: Art-Crafts Society, Henry Winter Davis, Secretary.

WAYLAND, MASSACHUSETTS: Wayland Society of Arts and Crafts, Miss Clara E. Bennett, Secretary.

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AND the first thing to build will be the vision itself, the supreme vision — 'for where there is no vision the people perish.'

T. J. Cobden-Sanderson.

HANDICRAFT

PUBLISHED MONTHLY FOR

THE NATIONAL LEAGUE OF HANDICRAFT SOCIETIES

VOLUME III 1910 NUMBER 5

AUGUST

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ILLUSTRATION: SILVER PUNCH BOWL

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II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. ARTISTIC COÖPERATION. When the designer and the workmen are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL COÖPERATION. Modern Craftmanship requires that the idea of patronage be superceded by that of reciprocal service and coöperation.

V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

. . .

"It is only possible to answer for the final truth of principles, not for the direct success of plans."

HANDICRAFT

FREDERIC ALLEN WHITING, *Editor.*

Advisory Editorial Board: LOCKWOOD DE FOREST, New York; EUPHROSYNE LANGLEY, Chicago; ELIZABETH PITFIELD, Philadelphia; M. EMMA ROBERTS, Minneapolis; H. LANGFORD WARREN, Boston.

While contributions are invited from writers of all shades of opinion, the editors must disclaim responsibility for the opinions of contributors.

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Silver Punch Bowl, with chased inscription backed with gold.

Made by Arthur J. Stone for the Harvard Class of 1885, for presentation to its Secretary, Henry Morland Williams.

HANDICRAFT

VOL. III. AUGUST, 1910. No. 5.

THE HANDICRAFTS FROM THE STANDPOINT OF THE ARCHITECT

HUGER ELLIOTT.

An Address delivered at the first Conference of the National League of Handicraft Societies, June, 1908.

A GROUP of intelligent people cannot get together in a common cause without doing some good; and if their cause is worthy—if there is wisdom to guide and enthusiasm to sustain their efforts—they must be invincible. All we need is to make up our minds what we must do and to keep on doing it in spite of everything—and good results are bound to come.

It is inspiring to think what may be done for the cause of art in these our United States by the concerted action of such a body as this. It may take time—it will require faith and enthusiasm in the missionaries; and what more glorious mission could be asked than that of raising the standard of the art expression of our country. And what body more fitted to do it than this,—for the work of the craftsman lies closer to the people than any other. It is his place to bring art into the every day lives of the people: to make the people realize that artistic things are not merely objects to be gazed at in the museums on Sunday afternoon; but should be part of their daily existence.

The architects strive conscientiously to raise the standard in their profession. They give exhibitions to cultivate the public taste (or the taste of as many as can be lured within the exhibition halls), and by friendly emulation raise the standards of design; educating the public by giving them, even in the slums, artistic habitations and buildings. The painters and sculptors do not do so much. Their art seems to be, unfortunately, more out of touch with every-day life. It is the place of the guilds of the arts and crafts to show the public the connection between the things of the every-day, work-a-day world, and this seemingly remote art production. The crafts should be the ones to show the public the incongruity of having a fine painting upon the wall and a common-place machine-stamped dinner service upon the table.

When we glance back to earlier times, we realize that the crafts were the parents of the arts of the modern world. True,—these arts now scarcely recognize or acknowledge their parents,—they have had a college education, as it were: have been through the finishing school of the Renaissance and have forgotten the good old days of their Gothic childhood. Architecture, like a not too indifferent son, occasionally remembers, and has the allied arts included in his exhibitions. Not so the painters and sculptors, —what have *they* to do with the decoration of a platter or the carving of a fork? Perhaps it is not entirely their fault. The modern pace, the marvelous mechanical strides of recent years may have been too much for old Adam Kraft and his wife—the crafts have fallen behind. And to think of their place in

the olden times when they were all powerful in the art world! In those days the architects or sculptors were apprenticed to goldsmiths: the weaver of beautiful fabrics was the equal of the best, and the association of all in a common cause was for the benefit of all.

Conditions have changed. Think of the time when the Guilds or Livery Companies were empowered by law to reach out and destroy "evil wares" and at the end of the day were feasted at the company's expense. One hardly dares picture such a crusade now-a-days. Imagine the rippings and smashings which would attend such a visit to one of our department stores! the piles of broken "hand decorated" bed room sets, the acres of "art glass," the Christy sofa pillows, the plush toilet cases; the mere suggestion of such a chance makes one see red with the lust of destruction. But there is no reason why we should not look forward to the day when the Guilds will have brought the people to such an appreciative point that they will themselves do the smashing of the vulgar and blatant monstrosities which surround us now-a-days.

In other ways, too, the Guilds were a means of public education. They fostered the arts and sciences; they gave pageants which helped to raise the artistic appreciation of the people; even the name of Guilds or Livery Companies is an indication of their power. To belong to one was such an honor that the members were proud to wear the distinctive dress of their company.

And in still another way—and now we are getting

to the vital point—the Guilds made their power felt. The apprenticeship system held most vigorously, and good workmanship and good design were essentials to the craftsmen.

This training of the rising workers was one of the greatest of their responsibilities. So should it be one of the most vital questions with us. We should train the general public just as thoroughly as circumstances will permit, but we should force circumstances to give us an opportunity to train the young artist.

In this, the children of the crafts—the three great arts of architecture, painting and sculpture—have forged ahead. I feel tempted to say that architecture has outdistanced them all in the thoroughness of the training given. We have schools of painting and sculpture; schools of design, where in increasing numbers the craftsmen are gaining each day a more systematic training. But for thoroughness of grounding in general principles I believe that I am not going too far when I say that the schools of architecture are in advance.

I feel that they can, in two essentials, give valuable suggestions to the workers in the other arts, the one technical, the other theoretical. These are, on the technical side, an insistance on the excellence of the work performed, on the theoretical, the emphasis laid on the necessity of ornament being an outgrowth of structural conditions. As to the technical side, the modern architect does not, I am sorry to say, do any actual work on his building. We have occasional exceptions, as when that true craftman,

Mr. Wilson Eyre, placed the marble mosaics which give such charm to the museum of the University of Pennsylvania in Philadelphia, a building designed by Messrs. Cope, Day and Eyre, and a structure which every craft worker should know. Cases of this kind are necessarily rare. But though we do not do the actual work the architect is trained to know how the work should be done and to insist upon its being well done. To this end our students are taught care and precision from the beginning. Their drawings must be accurate and perfectly finished. And if properly guided this does not mean that they lack artistic vitality. That very essential quality is also kept before them. The charm of irregularity, of subtle refinement can be obtained even when combined with perfect execution. This is one of the never ending wonders of the Parthenon; the absolute perfection of execution and the all pervading subtlety, and in the work of that master-craftsman, Cellini, we find the co-existence of subtle charm and technical excellence. He points us in the right direction.

Now I do not mean to imply that our modern arts and crafts workers are slip shod; far from it. The greater number take pride in their skill; but there are weak brothers (not to mention sisters,) and at a meeting of this kind great emphasis should be laid on the insistance of technical excellence. Serve on a jury for a year and see the wretchedly made things that are sent in. In the large centers where a large number of workers exhibit it is not so difficult to keep up the standard, but in the small cities it is difficult always to insist on perfection of execution. Yet that

must be done if the arts and crafts movement is to live. If we expect the quite indifferent public to try the wares shown in our stores, the execution of those wares must equal that to be found in the mechanically supplied shops. The public must be educated to like the charm of irregularity found in hand made things, but these deviations from exactness must not be from carelessness. Now is the time for all interested in the movement, and jurors especially, to register a solemn vow to do their utmost to foster among their fellow workers or pupils a high—the highest—standard of execution. It is only fair to the public whose support we must have. They may mildly object to lop-sided, but certainly will refuse slovenly work. As I said before, let the jurors take this opportunity to steel their hearts against the tears or imprecations of would-be exhibitors. Such a strengthening of purpose, and consequent gain to the work, would alone, one might almost say, be a worthy result of this meeting.

It is easy to say, be perfect: do perfect work. The accomplishment is much more difficult. Yet perfection of execution is a thing that may come by continual labor; technique can be acquired.

But what are we to say of that other important—that all important—consideration, that quality in a piece of work without which all the technical perfection in the world is useless—the question of excellence of design?

Here we have the perplexing problem which lies at the bottom of all art endeavor; wonderful means of expression, perhaps, with nothing to express, or ex-

pressed wrongfully. In the crafts work how often does the jury have to refuse work beautifully done because it is quite impossible from the standpoint of design. And how is good design to be taught? what principles are we to put before the craftsman? Here the public will not help us. They can and do appreciate technical skill: in fact the more intricate and seemingly difficult the work the better they like it. But for the design of the thing they care little. This is where we must do missionary work.

But first we must give the craftsmen standards. The many schools are helping; every worker with good taste and perception helps: every jury that refuses a poorly designed piece and explains the reason to the designer helps; but general standards must be set, and here perhaps, is the second place where the training given the architectural student may furnish a hint.

An architect is tempted to believe that all artists, regardless of some field of specialization, should have a thorough training in the principles of architectural design. In regard to the crafts workers one principal particularly should be emphasized,—the proper relation of decoration to structure.

Too often in the various art endeavors we find that decoration is thought to be merely something stuck on, a purely extraneous embellishment applied irrespectively to a sofa cushion or a tea caddy or a wall paper. Decoration is not generally felt to be a logical outgrowth of the structural necessities of the case, a flowering into ornament at the point where structural emphasis is needed. This is insisted upon

in the teaching of the student of architecture. He is concerned with the structure of the thing, and ornament is merely a means of emphasizing the important points of the structure. This is a basis of procedure which might well be urged upon the attention of the craftsmen: to let the ornament be an outgrowth of the structure of his piece, not something foreign to it; a growth from within, not an afterthought imposed from without.

In work which covers such a very wide field it is impossible to lay down any but the most general laws. Yet this is one which, though it may not give good ornament, will at least put the ornament in the right place. If the worker analyzes his bowl, or his spoon, or his rug; if he thinks of it first as mere bare structure and then places his ornament where it will best emphasize the structural lines or points, much will be gained. More, he will be saved from falling into the mistake of making something possibly beautiful but quite useless for its particular purpose. And that is the reproach of all others that a craftsman should wish to avoid. Few things are worse than a supposedly useful thing made useless by the so-called beauty applied to it.

There are of course many other considerations. The object may be well made and the ornament put in the proper place, and yet the result be poor because the ornament is unsuited to the object. The use of the object should be the guide. To assist the worker in acquiring a realization of what is or is not suitable, the study of historic ornament should be encouraged. Not its study in a slavish manner, but from the analytical

point of view; to learn what other people have done in given cases, and what ornament is suited to what forms.

Questions of scale, of proportion, of line, of color, should be kept before the craftsmen; but if each worker could be got to say to himself once a day; "Decoration, an outgrowth of structure; good technique all the time," it would be a great gain for the cause.

If by the excellence of the workmanship the guilds can win and hold the public confidence they will then be in a position to educate the public in matters of design. And such an educational work is of the greatest importance. We cannot, as in the days of the ancient guilds, go forth and destroy "evil wares;" smash the hideous china, burn the bad carpets, have a bonfire of vanities (and some are proud of having such things) but we can slowly wean the public from their liking for and toleration of poorly designed things. And to this end the travelling exhibition is a great worker for good. Let us increase its scope, improve its exhibits; and that it may do the greatest amount of good, let us look forward to and work for a time when every city shall have a permanent crafts museum—if only one small room where these things may be shown —where the public may enter and look and learn. Then will the guilds of the arts and crafts finally take their place, their rightful place, as arbiters of the artistic taste of the American people

TRAVELLING EXHIBITION OF THE NATIONAL LEAGUE OF HANDICRAFT SOCIETIES: SEASON 1910–1911.

THE following is the schedule for the travelling exhibit:

Leaves Boston for Peterborough, July 6, 1910.
Leaves Peterborough for Hingham, July 15.
Leaves Hingham for Norwell, July 25.
Leaves Norwell for Wayland, August 8.
Leaves Wayland for Amesbury, August 22.
Leaves Amesbury for Melrose, September 2.
Leaves Melrose for Providence, September 13.
Leaves Providence for Hartford, September 23.
Leaves Hartford for Wallingford, October 3.
Leaves Wallingford for Chicago, October 17.
Leaves Chicago for Detroit, October 28.
Leaves Detroit for Minneapolis, November 9.
Leaves Minneapolis for Helena, November 23.
Leaves Helena for Deer Lodge, December 12.
Leaves Deer Lodge for Denver, December 27.
Leaves Denver for Kansas City, January 9, 1911.
Leaves Kansas City for St. Louis, January 19.
Leaves St. Louis for Peoria, January 30.
Leaves Peoria for Evansville, February 8.
Leaves Evansville for Columbus, February 20.
Leaves Columbus for Orange, March 1.
Leaves Orange for Philadelphia, March 13.
Leaves Philadelphia for Baltimore, March 22.
Leaves Baltimore for Greensboro, March 31.
Leaves Greensboro for Charleston, April 10.

Leaves Charleston for Portland, Maine, April 17.
Leaves Portland for Boston, April 29.

CATALOGUE: TRAVELLING EXHIBIT.

BALTIMORE: *Handicraft Club of Baltimore.*

LEATHER.

1. Tooled leather lamp mat.
 Designed and executed by Grace E. Fields.
2. Tooled leather lamp mat.
3. Tooled leather portfolio.
 Designed and executed by Elizabeth C. Miller.

ILLUMINATIONS.

4. Marriage certificate.
5. Prayer.
 Designed and executed by Rachel Lazarus.

DESIGNS.

6. Bookplate from design by Lawrence H. Fowler.
7-8. Two bookplates designed and etched by Gabrielle de V. Clements.

PRINTING.

9. Example of half-tone color printing.
10. Example of bookwork.
 Designed and executed under direction of Norman T. H. Munder.

BOSTON: *The Society of Arts and Crafts.*

LEATHER.

11. Blotter pad.
 Designed and executed by Elsie L. Bean.
12. Peacock mat.
 Designed and executed by (Mrs.) Bessie T. Cram.

13. Open work card case.
 Designed and executed by Mary E. Chamberlain.
14. Opera glass bag.
15, 18. Address books.
16. Needle book.
17. Stamp case.
 Designed and executed by Rose and Minnie Dolese.
19. Magazine cover.
 Designed and executed by Abbie I. Fiske.
20-21. Card cases.
22. Leather bag.
23. Table runner.
 Designed and executed by (Mrs.) Frances A. Harris.
24. Mat.
25. Photograph book.
26. Blotter portfolio.
27. Novel cover.
 Designed and executed by (Mrs.) Miriam B. Pearce.
18. Mat.
 Designed and executed by Lucia A. Soule.

ILLUMINATIONS.

29. Quotation from Plútarch.
30-32. Easter cards.
33. Marriage book.
 Designed and executed by Julia de W. Addison.
34. "To look up and not down."
 Designed and executed by (Mrs.) Antoinette L. Clapp.

35. "The face of all the world is changed I think."
Designed and executed by Nicola Gioncola.
36. Ecclesiastical illumination.
Designed and executed by Harry M. S. Harlow.
37. "To be honest, to be kind."
38. "Out of the night that covers me."
Designed and executed by (Mrs.) Frances W. Hathaway.
39. "Come O Lord vis't us in peace."
40. "Jhesus, Jhesus, Jhesus. Esto Michi Jhesus."
41. "Jesu pie, Jesu bone."
42. "Lord offer all my sufferings."
43. "Oro Te Domine Jesu Christe."
44. "Grant us O Lord."
44a. "To God the Father."
Designed and executed by J. S. M. Smith.

PRINTING.

45. "Friendship," by Thoreau.
Printed at the Merrymount Press.
46. "A Last Will," by Fish.
47. "The 91st Psalm."
Lettered by W. A. Dwiggins.
48, 49, 52-55. Six cards.
Lettered by W. A. Dwiggins.
50. "Peace."
51. "What have years to bring,"
Lettered by T. B. Hapgood.
45-51. Arranged and printed under the direction of Alfred Bartlett.
56. "A Dissertation on Roast Pig."
Designed and printed by Will Bradley.

57. Examples of printing done at the Village Press by Bertha and Fred W. Goudy.

58-59. Sixteen examples of printing done at the Heintzemann Press under the direction of the Messrs. Heintzemann.

60. Seventeen examples of printing done at the Stetson Press under the direction of Bernard J. Lewis.

63-64. Twenty-five examples of printing done at the Montague Press under the direction of Carl P. Rollins.

65-72. Thirty-five examples of printing done at the Merrymount Press under the direction of D. B. Updike.

WOOD-CUT PRINTING.

73. "Theatre street, Yokohama."

74. "O Yuki."
Designed, cut and printed by (Mrs.) Bertha Lum.

DESIGNS.

75. Four bookplates.
Designed by (Mrs.) Antoinette L. Clapp.

76. Three designs by Durr Friedley.

77. Two bookplates.
Designed by Bertram G. Goodhue.

78. Three bookplates.
Designed by Harry Eldredge Goodhue.

79. Two cards.
Designed by Theodore Brown Hapgood.

80. Card.
Designed and colored by Jessie H. McNicol.

81. Six bookplates.
Designed by Amy M. Sacker.

82-86. Five bookplates.
Designs by J. S. M. Smith.

DETROIT: *Society of Arts and Crafts.*

LEATHER WORK.

87. Butterfly hip case.
88. Hand book.
89. Set (4 pieces).
Designed and executed by (Mrs.) Frances A. Harris.
90. Bellows.
Designed and executed by Bertha Lloyd.
91. Group of designs, cards and bookplates.
Designed and colored by A. McEwen.

HARTFORD: *Arts and Crafts Club.*

DESIGNS.

92. Old English Song.
Designed by Julia F. Manley.
93. Design for book cover.
94. Fairy places.
95-96. Birthday cards.
97. Place cards.
98. Joyful Easter.
Designed by Clarice Petremont.
99. Book plate.
100. Valentine.
101. Christmas card.
102. Dinner cards (5 of a set of 6).
Designed by Marion Maercklein.
103-4. Easter cards.
Designed by Fayette C. Barnum.
105. Sixteen bookplates.
Designed by pupils of Marshall T. Fry.

NEW YORK: *National Society of Craftsmen.*

LEATHER WORK.

106. Gray belt, gothic design.
107-8. Purses.
109. Metal top bag, wheat design.
110. Blue and gray opera bag.
111-12. Brown bag, tan and blue bag.
113. Oblong brown purse.
114. Gray cut work bag.
115. Tan bridge score.
116. Brown book cover.
Designed and executed by Minnie B. Serrill.

PHILADELPHIA: *Arts and Crafts Guild.*

DESIGNS.

117. Four bookplates.
Designed by Bertha Bates.
118. Three cards.
Designed by André Koronski.

PROVIDENCE: *Handicraft Club of Providence, R. I.*

BOOKBINDING.

119. Stevenson's "Travels with a Donkey," half-Russia, board sides.
Designed and executed by Clara Buffum.

DESIGNS.

120. Bookplates.
Designed by Louise Godding.
121. Bookplate.
Designed by Mary F. Patterson.

NOTES ON THE USE OF GOLD LEAF IN ILLUMINATING.

JULIA DE W. ADDISON.

I HAVE so often been asked for directions for laying gold leaf, that it has occurred to me that perhaps it is as well to say at the outset that there *are* no directions—gold leaf that will lie well one day will not lie the next; gold that will assume a high polish at one time refuses to glitter the next time it is applied. Gold laying is an art which has always been difficult—there has never been a royal road to its accomplishment. We who illuminate today are not simply facing a lost art which has become impossible under changed conditions: even when followed along the best line in the best way the same trials are encountered, and were encountered even in the middle ages, by the men who invented the art.

Early treatises vary as to the best medium for laying leaf on parchment. There are few vehicles which will permanently connect gold with parchment. There is a general impression that white of egg was used to hold the gold; experiment will prove how inadequate such a substance is for the purpose. Egg undoubtedly played some part in recipes of the monks; both oil and wax were also employed, and the use of a glue made of boiled down scraps of vellum is nearly always enjoined.

Eraclius, who wrote in the twelfth century, gives accurate directions: "Take ochre and distemper it with water, and let it dry. In the meanwhile make

glue with vellum, and whip some white of egg. Then mix the glue and the white of egg upon a marble slab . . . lay it on the parchment with a paint brush . . . then apply the gold and let it remain without pressing it with the stone. When it is dry burnish it well with a tooth. This," continues Eraclius naively, "is what I have learned by experiment, and have frequently proved, and you may safely believe me that I have told you the truth." This recipe is one which still holds good, and the results of following it are usually successful—after long experiment; that is an essential part of any gold laying on vellum.

In the Bolognese MS., one is directed to make a size of incense, white gum and sugar candy, distempering it with wine; and in another place, to use the white of egg together with the juice of the fig tree and powdered gum Arabic. Armenian bole is a favorite ingredient. Gum and rose water are also prescribed, and rose water and honey, gesso, and white of egg. All of these recipes sound convincing, but if one tries them to-day one has the doubtful pleasure of seeing the carefully laid leaf slide smoothly off as soon as the whole mixture is dry. Especially improbable is the recipe in the Brussels MS.: "You lay on gold with well gummed water alone, and this is very good for gilding on parchment. You may also use fig juice or white of egg alone in the same manner."

Concerning the gold itself, there seems to have been various means employed for manufacturing substitutes for the genuine article. A curious recipe is given by Jehan de Begue: "Take bull's brains, put

them in a marble vase and leave them for three weeks, when you will find gold-making worms. Preserve them carefully." Still more quaint and superstitious is the recipe of Theophilus, the eleventh-century monk, for making Spanish gold; but as this is not quotable in polite pages, the reader must refer to the original to trace its manufacture. Theophilus does not especially advocate the use of leaf in illuminating; he directs the use of finely ground gold, which shall be applied with a size in the form of paste, and later burnished. The modern Florentine method of illuminating is rather more in this line. The other difficulties of the illuminator were numerous, and have in no wise diminished. First, climate and temperature still have to be considered. It is necessary to be very careful about the temperature to which the sizing is exposed, that it may dry to exactly the right point before the gold is laid. Peter de St. Audemar, writing in the late thirteenth century, says: "Take notice that you ought not to work with gold or colors in a damp place; on account of the hot weather, which, as it is often injurious in burnishing gold, both to the colors on which the gold is laid, and also to the gilding if the work is done on parchment, so also is it injurious when the weather is too dry and arid." John Acherius, in 1399, observed, too, that "care must be taken as regards the situation, because windy weather is a hindrance . . . and if the air is too dry the color cannot hold the gold under the burnisher."

There is no rule for the laying of mordaunt—one

must try, and see how thickly he can lay it so that it shall set firmly enough to bear the subsequent burnishing. The "touch" of the illuminator is as critical as that of the pianist. The sentient finger tip alone can determine the exact moment for laying the leaf, and the trained eye alone can tell when the leaf has adhered to the mordaunt with sufficient tenacity to allow of burnishing. Weather influences all the vehicles to a large extent, and patient perserverance, through many defeats is the only infallible rule for one who wishes to enrich vellum with gold as it used to be enriched in the olden time. In the words of Austin Dobson:

"Not like ours the books of old,
Things which steam can stamp and fold—
Not like ours the books of yore—
Rows of type, and nothing more.

Then a book was still a book,
Where a wistful man might look
Finding something through the whole
Beating, like a human soul.

In that growth of day by day
When to labor was to pray,
Surely something vital passed
To the patient page at last.

Something that one still perceives
Vaguely present in the leaves;
Something from the worker lent—
Something mute, but eloquent."

SOCIETY BIOGRAPHIES.

WAYLAND SOCIETY OF ARTS AND CRAFTS, WAYLAND, MASSACHUSETTS.

THE Wayland Society of Arts and Crafts was organized in November of 1905. The executive committee consists of a council of twelve members including the president, secretary and treasurer. The present officers are Mary Parkman Sayward, President; Clara E. Bennett, Secretary, and A. Wayland Cutting, Treasurer. Classes were formed in basketry and embroidery, and since that time other classes have been formed from year to year.

This summer under the auspices of the society, a class in embroidery is being organized among the high school girls, who, it is hoped, will prove valuable members.

The membership of the society is about 150, some of these being non-resident. The exhibitions consist of jewelry, cut leather, embroidery, basketry, photography, wood carving, pottery and china. The membership fee is fifty cents, and the commission ten per cent.

The sales and exhibition rooms are open from three to six every Saturday afternoon from June to November, and a two days' Christmas sale is held in early December. The town is so small it seemed best to offer tea, cake, jelly and confectionery. This department has been very successful, and the serving of tea on the lawn has become a very important feature of the exhibition days.

The receipts of the society have averaged over $1000 a year, and it has accomplished more than at first seemed possible.

The Handicraft Workers of Peterborough, New Hampshire.

THE work was begun in 1904 under the auspices of the woman's club of the town. The committee who had the matter in charge made the following report. "We find in the arts and crafts societies throughout the country a tendency to reproduce ancestral work, much of which can so easily be made by machine that it would seem as if the fashion of having it hand made must soon pass. If, however, the work has an individual as well as an artistic character, which cannot easily be copied by machine, it has a permanent value not dependent on the fashion of the hour. We also see everywhere quantities of fine drawn work and Battenberg lace made by women, often at the expense of time and labor, for which they receive no adequate money return, as the market is full of machine made lace and cheap drawn work made by underpaid Mexican and Japanese peasants." As a result of these observations the committee recommended that but two kinds of work should be undertaken. For those persons capable of fine needlework they proposed reticella, or Italian cut work, as coming midway between embroidery and lace, and ranking with either in artistic merit, while the more delicate qualities were always likely to find a ready market. For other workers they recom-

mended basketry, and strongly advised that only a few varieties should be made, so that the society should be identified with them and good workmanship be assured.

The work began on these lines at once. Teachers were engaged and small classes were formed, with the distinct understanding that as the lessons were gratuitous, each pupil should be ready to pass on what she had learned to at least one other person. Much interest was shown and on July 6, 1905, the society was formally organized under the name of The Handicraft Workers of Peterborough. A constitution was drawn up, officers were chosen, and two departments of work formed, one for cut work and the other for basketry. To these later was added one for hooked woollen rugs, an industry native to the town. The first exhibition was held in the village in July, and one has been held on the third Thursday of every July since. Our best work is shown on these occasions, and more or less of it is sold; afternoon tea is served and everything is done to make the day a social and financial success.

Our society has been, on the whole, as successful as most of its kind. The Italian cut work has proved popular both with the workers and with the purchasers. During the year ending June 14, 1910, over twelve hundred dollars were paid out to workers for this alone. The larger pieces, such as tea cloths, centre pieces, luncheon sets and altar cloths have been generally made to order; the smaller things, pincushions, letter cases, bags, belts and the like, have been carried on hand ready to sell to the

chance buyer. Specimens have been sent by request to many parts of the country, and there is nearly always something on exhibition at the rooms of the Society of Arts and Crafts in Boston.

The basketry department began its work with the sewed raffia baskets, and some very handsome and original work has been done in this material. The making of reed baskets was taken up later, and we are now ready to furnish all kinds of baskets made from both materials. Our aim is to have them artistic as well as practical. We try especially to use unfading dyes. Some of the workers have been interested in trying to use native material, such as the leaves of gladiolus, the pine needles, various kinds of grasses, the delicately colored corn husks and the wild cherry twigs.

The rug department has been less prominent than the others, as we have confined ourselves to hooked rugs made of new flannel and colored with our own dyes, and therefore have been obliged to ask a higher price than can easily be obtained for them. The work is very close and firm and will last a lifetime.

This summer we have added a department of jellies, preserves and pickles. Only the best quality will be accepted and in this, as in all the departments, the society's name will be an endorsement of excellence of workmanship.

The officers are: President, Miss Mary Morison; Vice-Presidents, Mrs. Perkins Bass, Mrs. W. H. Branigan, Mrs. Horace Morison; Secretary, Miss Anne Hamilton; Treasurer, Mrs. H. B. Needham.

EDITORIAL.

OUR few words on agriculture and handicraft in the April issue have drawn this from one of our readers:

"In the April number I saw the editorial in regard to farming a few acres, with some kind of craft. That is just what I have been doing all my life and I like it; but conditions have been such that I am willing to admit that I have not made myself rich, but have got health and strength that very few men of my age have. . . . It is my opinion that if a large community was formed it would be the most delightful way a person could live, and it could be made to pay so that there would be money to pay for any objects the community advised. Now if I am not intruding on your time too much would like to have you kindly answer if there are any others of the same opinion, and if it would be possible to get them interested in such a plan."

This is interesting reading in connection with Mr. Chettle's article in the July number. Certain forms of handicraft seem naturally to belong in close relation with the soil and it is believed by many that such a combination offers one of the surest means of regaining the lost handicraft traditions. We shall be glad to hear from others who are working in this way or believe that the experiment is worth trying.

WITH THE SOCIETIE .

THE May meeting of the Chicago Arts and Crafts Society was held on the twenty-seventh of the month at Greenwood Hall of the University of Chicago, on invitation of Miss Langley, the president of the society. About sixty-five persons were present, and dinner was served at half past six.

The speeches were interspersed with the courses of the dinner. Miss Langley announced the following subjects for discussion—"The Proposed Salesroom," "A Course of Lectures on Arts and Crafts as related to the Home, to be given at the various Park Centers," "The City Beautiful."

Dr. Harry Pratt Judson, president of the University, welcomed the guests, saying that he was coming to believe that the main function of a university president was to tell all kinds of people and assemblages how glad he was they were "with us this evening." Dr. Judson confined his remarks almost entirely to the City Beautiful, saying he believed the arts and crafts workers were largely responsible for the movement which will eventually make Chicago the most beautiful city in the United States.

Mr. Lorado Taft, following, spoke on the same subject, and outlined his plan for the beautifying of the Midway. Jackson and Washington Parks are to be connected by a canal which will run through the center of the Midway with a wide strip of grass and a street on either side. At the western end is to stand Mr. Taft's group, "The March of Time," and at the eastern end a large fountain. The inter-

secting streets are to be crossed by three bridges, the Bridge of the Arts, the Bridge of the Faiths, and the Bridge of the Sciences. Connecting these bridges, at the outer edge of the greensward, are to be statues of musicians, artists and others. Mr. Taft is an enthusiastic optimist and is confident that through the influence of such organizations as the Arts and Crafts Society he will eventually be permitted to put his vision into enduring granite.

Mr. W. M. R. French of the Art Institute expressed himself as in favor of the course of lectures proposed by the Society and offered the use of Fullerton Hall at the Institute for these lectures. Mr. French said he is a strong believer in the artistic handicrafts, but found himself in a curious state of puzzlement in regard to the proper relation between these crafts and the Art Institute, and he wished to explain the position of the Institute in this matter to the Society. "The matter of standards I have found puzzling—for example, in a jury room I heard one of the members say 'Why, that looks like professional work,' and I wondered how bad it had to be before it was suitable for our exhibition.

"In all our craft classes the matter presented itself in much this way: In our schools of painting we are producing painters, and in our school of architecture, architects; but in our school of pottery we were not producing potters and did not expect to. In our school of jewelery we did not expect to produce professional workers—if we did we should appear to be conducting a trade school. Then there was the matter of competition. In our pottery de-

partment I perceived that we should come into competition with the Rookwood pottery and others. Unless we were prepared to distinguish ourselves we must keep out of it, so we kept out of it. We did not wish to conduct a school of amateurs. It was evident that we were furnishing congenial occupation, especially to unoccupied ladies, but that did not seem exactly the object of a great institution. If we should advertise a school of art crafts, book binding, weaving and other things of that kind, we should have in a short time as many more students as we now have, but I have been afraid to do it without knowing definitely what object we had before us and how it was to be accomplished. It appeared that we must retreat, and we did retreat. We gave up those classes except as related to normal instruction.

"So the question is always up at the Institute—for we want to be progressive—as to the practicability of again opening classes for the study of the applied and decorative arts—whether we can conduct a handicraft school in such a way as to make it consistent with our objects. I find myself extremely friendly to the craft interests, and we shall certainly do all we can to promote anything the Society thinks wise."

Mr. Rosenthal of Philadelphia spoke on the commercial value of the arts and crafts, saying that while the real test is that if you are doing good work you are having the fun of doing it, it is still true that not enough people are buying the things so done. Mr. Rosenthal believed that the arts and crafts

people are doing a great work for the country in that they are taking a class of people with limited education and making them appreciative.

Mr. I. K. Pond, president of the American Society of Architects, was the next speaker and said in part: "I am sure I have no right to speak at this meeting, for in my report of the committee on allied arts I proved very definitely and conclusively that there is nothing in arts and crafts for the architects, and we need not look to them in any way for aid in building up a new style. I think I was wrong. I have been at two arts and crafts dinners since then—I am getting converted; but it is not altogether the arts and crafts people who have converted me; the architects have done their full share. Any phase of modern architecture will make you feel that the simplicity and directness of the arts and crafts is something to be grateful for.

"The influence of the arts and crafts may well commence in the home. The home is responsible for the degeneracy of a great deal of architecture, and the home must make up for this debasement. The home was not satisfied with being a chaste, quiet domestic place. Some one without any knowledge of the whys and wherefores moved over some great building from Europe and set it up in our midst in surroundings in which it did not belong, absolutely extraneous to its conditions, and people copied it. The captain of industry saw this great classic monument and decided to build a classic home. Then the judge saw it and built a little lesser one, and then the professor in the college caught the senti-

ment and he built a classic home and then they built a classic jail, and when our friends moved from the classic homes on the avenue to the classic jail they didn't feel so homesick.

"The home must build up what the home built down. It must be done through the medium of the arts and crafts, the body of workers which comes from the homes and works in the homes and gives the people some idea of sentiment, some idea of simplicity and honesty and directness in what beauty may be. When this is done the artisan may get a simple, beautiful home, and the college professor may follow, and the judge may follow, and eventually the captain of industry; and the country will then feel that there is some sense in our buildings and we may come to have our own national architecture. It must be built up from such little seed as the arts and crafts can introduce into the home."

Mr. Dwight L. Perkins then told the society of his special hobby, which is a plan to introduce into the various ten cent theatres of the city a "turn" which shall be the exhibition of pictures of sculpture, of paintings, of buildings and of various objects of art, together with a vigorous, entertaining presentation by some person of ability. The idea being to utilize these centers of entertainment for diffusing art education. Mr. Perkins added that "we artists" may yet become vaudeville stars.

In regard to the City Beautiful Mr. Perkins had this to say: "The City Beautiful which is applied, which does not grow out of conditions in an ordinary way, will be like a hot-house plant, and the

succeeding generation which has not suffered to produce it will care nothing for it, and it will die as a plant without water and become a tragic pile of stones. Unless it grows out of the city commercial, the city practical, the city healthful, unless it takes with it all of these things it will be of no value. A Bostonian once said that of course Chicago would take on culture, it would take it on in twenty-four hours. That is what I am afraid of in the City Beautiful. It will come too quickly, too thoughtlessly. The City Beautiful cannot exist without the material foundation. It cannot exist without all of the practical things which go to make up life and upon which life depends. Unless the City Beautiful can be related to all of those things we are going to take on beauty and culture in twenty-four hours and have a worse fate thereafter.

"Therefore in this course of lectures which your society proposes to introduce, unless in so doing it is related to all of the practical things of life it will be worse than useless. I believe that societies like this can grasp that point, and will prevent the taking on of an exotic growth of culture and beauty which will be suffocating if not related and organic."

Mr. Charles Hubbard Judd, head of the school of education, advised the society in all their efforts to work towards making art common, to make it the easy, natural and accepted thing in a home. He said art was too often regarded as something unattainable, something apart from the daily lives of people, and it reminded him of a young fellow who stuttered painfully and who went to a school where such

difficulties were overcome. On his return a friend met him, slapped him on the back and said: "Well now, old man, I'm glad to see you back, how are you, and what did they teach you down there, what did the school do for you?" "W-w-well," slowly enunciated the stutterer, "I l-l-learned to say 'Peter Piper picked a peck of pickled peppers.'" "Fine!" ejaculated his friend. "You did that beautifully!" "Y-yes," returned the other, "but its d-duced hard to w-work it into an o-o-ordinary c-c-conversation." If we can move in the direction of popularizing art in the beginning of life, of adopting a practical line of cultivation, we can bring about the City Beautiful in the next generation.

A letter of encouragement and approval from Mr. Frederic A. Delano was then read.

Mr. Legler, the public librarian, said that the library stood ready to do its part in any movement toward the bettering of the people and of the city of Chicago, and that it could aid chiefly by preparing people for a degree of receptivity which would make all of this proposed progress possible.

Mrs. John O'Connor, president of the Chicago Woman's Club, expressed herself as being of the opinion that the ideas of the artists and the needs of the common people must be brought together before Chicago could be made truly beautiful. "It seems to me that in this city we must look to the parts which are not beautiful, or that are not even decent. No better way to go at it than to begin at the bottom. The home is the center of life, and if we can take art into the homes and then through

the homes into the neighborhood, and then from one neighborhood into another, we shall soon make our whole city beautiful."

Prof. McClintock of the University closed the speaking of the evening by a delightful account of some months' stay in the home of Japanese art craft, and described the conditions obtaining there as exactly reproducing the guilds of the middle ages.

THE following officers were elected: President, Miss Euphrosyne Langley; first vice-president, George William Eggers; second vice-president, Miss Amelia Cottell; secretary, R. R. Jarvie; treasurer, R. L. Terwilliger; executive board, the above officers and Mrs. Emmons Blaine, Mrs. Bertha Jacques, Miss Grace Dewey and Miss Jessie Preston.

. . .

MR. Clarence E. Shepard has been elected president of the Arts and Crafts Society of Kansas City, Missouri.

. . .

THE Minneapolis Society of Arts and Crafts has issued a circular for distribution within the state offering its advisory services to all who are interested in the handicrafts, its aim being to establish a bureau of information which might be of mutual advantage to those seeking instruction in the crafts, or desiring objects made, as well as to craftsmen seeking a market. The following quotation explains the work briefly: Committees will criticise design, give advice and information as to purchase of materials, places of sale, names of instructors, and

endeavor to answer all other inquiries. As much information as possible will be given free if a stamped envelope is enclosed. For any necessary charge notice will be sent before proceeding. The committee will meet for criticism of designs and articles presented once each month. A traveling exhibit is planned for this fall similar to that sent out last year, applications for which may be sent to the society.

* * *

THE Handicraft Workers of Peterborough opened at their headquarters on Concord street at their annual exhibition on July 14, a tea room which will remain open through the summer. Light refreshments will be served and the work of the different departments of the society will be on exhibition and sale. A show case and cupboards have been lent to the society for the proper display of the cut work, baskets and other products. A new department of home made jellies and preserves is being organized which it is hoped will fill a long felt want in the town.

* * *

THE following tentative plans have been made for the conference to be held at Chicago in October: Delegates will report at the Chicago Art Institute, Monday morning, October 24. Business meetings will be held there Monday, and a reception by the Institute to the delegates in the evening.

Tuesday's sessions will be held at Hull House, where lunch will be served to the delegates on invitation of Miss Addams.

Wednesday's sessions will be held at Chicago University, and the delegates will be entertained in some way by the University.

At the various sessions addresses will be made by Mr. W. M. R. French, director of the Art Institute, Miss Jane Addams of Hull House, Dr. Harry Pratt Judson, president of Chicago University, Prof. George Vincent, dean of the College of Arts, Literature and Science, and others. During the convention the travelling exhibition will be installed at the Art Institute, together with work by members of local societies. These are merely preliminary suggestions of what is in store for those attending the convention, which promises to be one of much interest. It is hoped that each society will be represented by at least one delegate and by as many others as possible.

. . .

DEERFIELD EN FÊTE.

THE week of the Deerfield exhibition has come to have especial significance to people who are interested in the revival of the handicrafts. Deerfield as a village has done so much to make the term "village industries" mean something tangible from the artistic and practical sides, that the annual exhibition cannot be missed by any worker in the handicrafts who can get there, even if he must needs go by the "dreadful" trolleys.

By happy arrangement this year's exhibition week was combined with the presentation of the Deerfield pageant, although the practical effect of the

two attractions coming at the same time has not been wholly to the advantage of the Society. Nevertheless, if the arts and crafts movement is to help out the ethical and aesthetic needs of the people, it is very fitting that so lovely a series of pictures should be given at the time of the exhibition.

There is seldom any radical departure to chronicle at the exhibition of the Society of Village Industries. As each new craft had been taken up it has of course had its period of especial interest, and it then assumes its place with the other crafts. This year the pottery exhibit of Mr. Thomas received and well deserved the attention of one searching for the newest phases of the work at Deerfield. Mr. Thomas has left teaching for the practical application of his precepts, and shows this summer the results of his recent labors as a potter. Using the red clay of the near region, he has achieved some well formed and attractively colored pieces. They include the smaller articles of the potter's art, and show a fine feeling for form and usefulness. The exhibit is not extensive enough to admit of final judgment, but promises much for an attractive addition to the village industries.

There is little attempt at Deerfield, apparently, to make a feature of some great masterpiece which shall epitomize the work of the year, but possibly the loose organization of the groups may account for that. Each industry, however, usually has some object of more than ordinary interest, and in this connection are to be mentioned the peacock panel of Miss Miller's, with its splendid colors; the new

photographs of the Misses Allen; and Miss Arms's "homespun blankets," which are of great interest and pregnant with possibilities as a valuable feature of the work. Mrs. Ashley's grass baskets are another feature of the exhibit which are of much interest while showing nothing especially novel this year. Mrs. Henry's netting, Mrs. Thorne's weaving, and the activities gathered this year in the Village Room show the great variety of work which the Deerfield workers produce.

The work of the painters, in the barn near the Harrow Theater, is interesting as showing paintings and etchings in proper relation to a general exhibition of the arts. But one feels that there is a lack even here of that close vital connection between the fine and the applied arts which we all are working for. There is great opportunity for the painters who gather at Deerfield to help still further in the fusing of the arts which shall forever banish those commercial distinctions, "fine" and "applied" art.

While admiring as one must much of the work done, it is yet in order for one to ask if the development of a valuable experiment in the revival of village industries (and greatly more valuable because successful) need go hand in hand with uncut weeds, neglected old gardens, and a most amazing worship of old boards for old boards' sake. Deerfield is the apotheosis of Old Time—the deification of that which *was* because it still *is*. The present writer has no fond hopes of seeing the genial decay of Deerfield's wooden temples arrested by paint: but

he offers the humble suggestion that while it is apparently possible to capitalize decay, even in America, the very ancestors of whom Deerfield is so rightly proud took better care of their homesteads. One aspect of the Deerfield work must not be omitted: it is of great interest that several of the Deerfield workers now get practically all of their living from their work, besides the great number who receive an appreciable addition to their incomes from that source. Doubtless the revival of the village industries in Deerfield has rescued it from the stagnation and self-pity of so many New England towns, and if it still depends upon the well-to-do for its customers it may legitimately hope that the time is coming when the workers who make the articles will be enabled to do their shopping almost exclusively in Deerfield. The patron seems to be a necessary evil: but at least he gets his money's worth in Deerfield.

QUERIES

Note: Under this heading will be presented questions from our readers, to which answers are invited from those who can give accurate information out of their own practical experience. It is hoped to make this an important feature of Handicraft.

CAN any one tell me of vegetable dyes suitable for stencilling and where they can be procured?

M.A.N.

IS there any vegetable dye which can be used instead of stencil-colors in the decoration of fabrics? Can oil paints be used satisfactorily for this purpose?

C.H.H.

ANSWERS.

Y.Z. Replying to your inquiry in the June issue, I would say that "To upset at the end" for welding means to make the iron thicker at the ends so as to allow for the burning off of some of the iron while it is coming to the proper welding heat, and also to allow for getting the piece of an even thickness after the welding is finished.

A "swedge" is practically a form or die which fits into the anvil hole and into which the iron, while hot, is forged or driven, thus taking the shape of the swedge. F.K.

IN answer to W.A.F. in the June HANDICRAFT, relative to materials, etc., required for raised letters in gold, etc., I would say that complete information can be gotten from Johnston's book on *Writing and Illuminating and Lettering*, (Macmillan). This book can be found at any large library. A.K.

IN the June issue of HANDICRAFT I notice a query regarding methods and materials used by the old scribes and their few modern followers in the use of gold in the illuminating of manuscripts. The authority on that subject whose book gives most explicit instructions is Edward Johnston. His book entitled *Writing and Illuminating and Lettering*, in the Artistic Crafts series of technical handbooks will answer W.A.F.'s questions. See chapters IX and X. The instruction in these chapters is precisely like that which I received in Mr. Johnston's studio in London. JAMES HALL.

EXHIBITIONS INCLUDING HANDICRAFT WORK

NOVEMBER

BUFFALO: *Society of Artists* at Albright Art Gallery. Days not yet determined. C. H. Horton, Assistant Secretary.

SAGINAW, Michigan: *Saginaw Art Club*, 415½ Court Street, West Side.
November 2, Annual Arts and Crafts Exhibition. For particulars address Miss Winnifred Smith.

. . .

BOSTON: *The Society of Arts and Crafts* announces the following schedule of exhibitions for the coming year. TEXTILES, LACE, EMBROIDERY, Nov. 2 to Nov. 12, 1910; SILVERWARE, front room, JEWELRY, rear room, Nov. 16 to Dec. 31; LEATHERWORK, Jan. 4 to Jan. 21, 1911; WOODWORKING, FRAMES, ETC., Jan. 25 to Feb. 4; COPPER, BRASS, PEWTER, IRON, Feb. 8 to Feb. 25; ECCLESIASTICAL WORK, March 18 to April 15; POTTERY, April 20 to May 2; BASKETRY, May 3 to May 16; JEWELRY, rear room, SILVERWARE, front room, May 17 to June 10.

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CONSTITUENT SOCIETIES

AMESBURY, MASSACHUSETTS: The Whittier Home Association of Arts and Crafts, Mrs. C. E. Fish, Secretary, Friend Street.

BALTIMORE, MARYLAND: The Handicraft Club of Baltimore, Emily E. Graves, Secretary, 523 North Charles Street.

BOSTON, MASSACHUSETTS: The Society of Arts and Crafts, Frederic Allen Whiting, Secretary, 9 Park Street.

CHARLESTON, SOUTH CAROLINA: Handicraft Guild, Miss Eola Willis, President, 72 Tradd Street.

CHICAGO, ILLINOIS: The Chicago Society of Arts and Crafts, R. R. Jarvie, Secretary, 1340 East 47th Street.

COLUMBUS, OHIO: The William Morris Society, Mrs. W. M. Ritter, Secretary, 1453 East Broad Street.

DEERFIELD, MASSACHUSETTS: The Society of Deerfield Industries, Mrs. Gertrude P. Ashley, Secretary.

DEER LODGE, MONTANA: Society of Arts and Crafts, Mrs. W. I. Higgins, President.

DENVER, COLORADO: Arts-Crafts Society, Miss Florence Hastings, Secretary, 1728 Kearney Street.

DETROIT, MICHIGAN: Society of Arts and Crafts, Helen Plumb, Secretary, 122 Farmer Street.

EVANSVILLE, INDIANA: Arts and Crafts League, Miss Harriet Erhman, Secretary, 624 Upper 2d Street.

GREENSBORO, NORTH CAROLINA: Tne Arts and Handicrafts Guild, Mrs. F. P. Marshall, Secretary, 354 Church Street.

HARTFORD, CONNECTICUT: Arts and Crafts Club, C. Louise Williams, President, 60 Lorraine Street.

HELENA, MONTANA: Helena Society of Arts of Arts and Crafts, Mrs. P. B. Bartlett, Secretary, 501 Benton Avenue.

HINGHAM, MASSACHUSETTS: The Hingham Society of Arts and Crafts, Emma R. Southworth, Secretary, Hingham.

KANSAS CITY, MISSOURI: The Arts and Crafts Society, Clarence E. Shepard, President, 305 Scarrett Building

MELROSE, MASSACHUSETTS: Melrose Society of Arts and Crafts, Mary S. Sargent, Secretary, Melrose.

MINNEAPOLIS, MINNESOTA: Handicraft Guild, Florence Wales, Secretary, 89 Tenth Street, South.

MINNEAPOLIS, MINNESOTA: Society of Arts and Crafts, Miss Marion A. Parker, Secretary, 516 Fourth Street, S.E.

NEW JERSEY: The Arts and Crafts Society of New Jersey, Mrs. Anna M. Allen, Secretary, 516 William Street, East Orange.

NEW YORK, NEW YORK: National Society of Craftsmen, Frederick S Lamb, Secretary, 119 East 19th Street.

NORWELL, MASSACHUSETTS: The Norwell Society of Arts and Crafts, Mrs. Arthur L. Power.

PEORIA, ILLINOIS: The Bradley Arts and Crafts Club, Arthur F. Payne, President, Bradley Polytechnic Institute.

PETERBOROUGH, NEW HAMPSHIRE: The Handicraft Workers of Peterborough, Miss Anne E. Hamilton, Secretary, Peterborough.

PHILADELPHIA, PENNSYLVANIA: The Arts and Crafts Guild of Philadelphia, Margaret A. Neall, Secretary, 237 South 11th Street.

PORTLAND, MAINE: Portland Society of Arts and Crafts, Jessie L. Thompson, Secretary, 10 Sherman Street.

PORTLAND, OREGON: Portland Arts and Crafts Society, Mrs. R. E. Moody, Secretary, 369 Aspen Street.

PROVIDENCE, RHODE ISLAND: The Handicraft Club, Mrs. Howard J. Greene, Secretary, 375 Olney Street.

ST. LOUIS, MISSOURI: Society of Applied Arts, Miss Cecelia Robinson, Secretary, 807 North Grand Avenue.

WALLINGFORD, CONNECTICUT: Art-Crafts Society, Henry Winter Davis, Secretary.

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WORKMANSHIP, when separated by too wide a gulf from fresh thought—that is, from design—inevitably decays, and, on the other hand, ornamentation, divorced from workmanship, is necessarily unreal, and quickly falls into affectation.

W. R. Lethaby.

HANDICRAFT

PUBLISHED MONTHLY FOR

THE NATIONAL LEAGUE OF HANDICRAFT SOCIETIES

VOLUME III 1910 NUMBER 6

SEPTEMBER

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II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

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V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

. . .

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HANDICRAFT

FREDERIC ALLEN WHITING, *Editor.*

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HANDICRAFT

VOL. III. SEPTEMBER, 1910. No. 6.

THE HANDICRAFTS IN CONNECTION WITH ART TRAINING.

THEODORE HANFORD POND.

Address to the Members of The Handicraft Club of Baltimore at the Annual Meeting, February 24, 1910.

ANY attempt to offer a definition of the word "handicraft" in this age and place, and before an audience professedly interested in the subject, may seem quite superfluous. Yet in my daily experience as a craftsman and teacher of handicraft I find such a wide-spread and complete misconception of what is meant by the term even among those making a special study of handicraft, that I often wonder to what extent craftsmen themselves realize what they mean when they speak of handicraft. Words like colors convey a certain impression only in relation to their surroundings, to the context in which they are used, and a word changes its meaning from age to age according to the ideas with which it becomes associated in the minds of the users. It may be well, therefore, for us to remind ourselves once in a while of just what we are talking about in discussing handicraft.

The word handicraft originally meant merely a manual vocation, a calling requiring skill of hand, and in this sense handicraft has always been and will probably always be an important factor in the shap-

ing of human destiny; but it is obvious that in its present accepted usage the word means something more than what was originally implied. It still stands for skill of hand, but it is a manual dexterity to which something more has been added, and it is just this added quality that is making of handicraft a potent force in modern life.

What is meant by the modern usage of the term handicraft is just this: it is manual skill plus that which we call art, skill of hand which has been raised above the dead level of mechanical perfection by beauty of idea. This then is the heart of the matter, the necessity for *art* in connection with skill of hand, and just in proportion as we appreciate what is meant by art will we arrive at an understanding of what we imply in our usage of the word handicraft.

Probably no word in the English language has had as varied a usage or as many misapplications as the word art, especially of late years. To most people it seems to stand for something quite superlative, something unnecessary and usually costly that may be added to ones surroundings if one has the price. To some it stands for a certain skill of hand and cultivation of the senses that make it possible to correctly represent nature in its varying moods. To others it seems to mean some inborn faculty that is of vague and incomprehensible nature, and that is hopeless of acquisition. But when we make any careful study of the great periods of artistic achievements or of the products of the great artists, we find that their art consisted in none of these things and

it is finally borne in upon us that, as some one has aptly put it, art is not a condition of being, but a state of mind. Art then lies not in the use of any accepted forms, not only in the correct presentation of nature nor yet necessarily in anything inborn, but purely in the mental attitude which the artist brings to bear upon life in general and his manual vocation in particular.

The difference then between handicraft as a manual vocation and handicraft as an art lies wholly in the mental attitude of the craftsman, in the particular way in which he approaches his work.

That this mental attitude of the craftsman can be trained along right lines, just as any state of mind is subject to education, is obvious, and it is this education of the craftsman that we are now to consider.

In this country the close relationship that should exist between art and handicraft has lately been recognized, and has led to the development of training centres for craftsmen in connection with already established art schools, and this, after all, is but logical. Handicraft in connection with art education is not a new thing, for all art that appeals to the eye, in its practice implies and requires skill of hand. The new idea, or rather the idea that has been given a new impetus of late years after a long period of oblivion, is not the need for greater or more varied skill of hand in connection with art, but more art in connection with all forms of manual dexterity. Hand skill is comparatively easy of development, but the skilled hand, unguided by a cultivated taste

and discriminative appreciation arrives at little more than what a purely mechanical agency could achieve. It is this taste and discrimnation that are the difficult and important things to acquire.

Unfortunately the old idea of an art school training, an idea that still exists in many of our art schools, included very little in the way of any direct effort to educate the mind of the student in those processes of thought calculated to develop creative ability or refinement of taste. It was in reality not a training in *art* at all, but a training of the student's power to observe and record externals, the emphasis being laid upon the development of technical dexterity rather than of the constructive abilities or æsthetic preceptions. For these reasons the average art school product has seldom become an artist in any true sense of the word, and has been able to produce little of value either as a means of livelihood or for the enrichment of life. There have of course, been some notable exceptions to this rule, but there is little doubt that the few really great artists who have "arrived" during the last hundred years have done so in spite of, rather than because of the training they received in the art schools.

In Europe, and to a very limited extent in this country, the trade schools have made some half-hearted efforts to keep alive the traditions of the days when art was better understood; but here also the emphasis has been laid on a technical rather than mental ability and the technical training offered, while it imitates the methods of the great periods of achievements, lacks the illuminating spirit that could give them life as art.

Until recently, then, neither the art school on the one hand nor the trade school on the other have accomplished much in the way of teaching the fundamental principles of creative conception or technical expression. Now, however, the wide-spread interest in the study of beauty as a great elemental force capable of influencing for good the physical, mental and moral life of a people, calls for a class of workers which neither the art school nor the trade school can supply; a class of workers who shall find no manual vocation so degraded that it cannot be raised to the dignity of an art, and no art so refined that it can no longer serve the daily needs of life. So far, although many good schools of handicraft have arisen abroad, few if any worthy the name have developed as independent institutions in this country, and as the hide-bound restrictions of the trade schools have so far prevented any developments in that direction it has come about that the already established art schools have formed the basis in most cases for such efforts as have been made to develop a system of training to meet the new demands. The result of this combination has been important in two ways. It has in the first place checked the selfish and unhealthy "art-for-art's-sake" tendency of art education and brought in the virile and refreshing idea of art for humanity's sake. In the second place it has offered the art student many fields of activity as an outlet for his ability, where before he had little or no choice, and in this way has brought, and will bring, far more appreciation of beauty into the crafts.

Naturally this has reacted upon the courses of study offered by the art schools, and has led to important modifications giving a broader range of training and tending to develop constructive thinkers first and skilled workers afterward. The fact that all the higher developments of handicraft must necessarily be based upon the ability to design has also led to an awakening of interest in the study of design or composition as the basis of all creative expression, and the student of art begins to realize as never before that ability to manipulate charcoal or paint or clay or even to correctly represent any phase of nature is of little account if developed without a corresponding ability to compose the parts into a scheme having some definite beauty of idea.

That the art student has not been slow to grasp the new opportunities offered him, and has greatly profited thereby, both in material returns and in an added interest and character in his work, proves that the fault in the old system of training lay not entirely with the public, but also with the schools. Nor has the widened field of opportunity led to any loss of enthusiasm in the study of nature. The study of the figure is pursued with no less interest because the knowledge thus gained will be used in the development of a mural decoration, a stained glass window or piece of pottery or metal ware. Rather does it give to such study a concentration of interest all the more keen and comprehensive because the end is clearly in view. The study of landscape and plant form is pursued with a far closer observation and grasp of essentials for the same reasons, and historic art is

no longer the grave of dry bones, but a mine of important data full of a wealth of information and inspiration.

That the study of art has been broadened and quickened through the more perfect realization of its possibilities for the enrichment of every phase of life, and that hand skill has been made something more than the mere vehicle for the earning of a livelihood, cannot be doubted after a careful study of the development of handicraft in connection with art education. Both have gained by the closer relationship, and though both may change much in the process of evolution toward a more perfect state, yet the tendency must be in the direction of a closer interdependence rather than a wider divergence.

In the end art and handicraft will become once more what they were in the beginning and what they should always be, one and the same.

THE MASQUE OF ARCADIA OR THE FINDING OF THE BLUE ROSE.

Staged and Produced by The Society of Arts and Crafts of Detroit, Michigan.

S. O. H.

"*Come, and through the woods of Spring,*
Come dance with me."

ON the evening of June 24, an ideally beautiful summer day, in response to the invitation conveyed by this couplet, several hundred people journeyed some twelve miles from the city, to the unknown region presided over by such deities as Mother Nature and the great god Pan, there to witness the Masque of Arcadia, or the finding of the Blue Rose, written and compiled by Miss A. McEwen.

The rising moon, assisted by stage lights, disclosed a natural amphitheater backed by an irregular row of trees which made an almost perfect sounding-board for the actors' voices; while the proscenium arch, of stately pine on one side and silvery green willow on the other, framed a beautiful little stage. A tapestry-like back-ground of varied and luxuriant foliage formed bosky thickets and seemed to stretch back illimitably, so that, as one spectator was heard to say, "One felt a mystic sense that almost *anything* could happen in such a spot." And promptly at the appointed hour things did begin to happen.

The trumpet heralded the approach of the Pro-

logue in the person of Mr. H. T. Maxwell-Grylls, who gallantly mounted on a charger, appeared as an English knight of the middle ages in flashing armor, plumed helmet and vermillion mantle; his page and mount no less bravely attired. Riding up the stage, the Knight halted, and to the farthest echo, his clear cut utterance and resonant tones proclaimed "We do now entreat your attention, while we show you the wanderings of Arcadia, how she, wearying of the city, turned towards the country, to live there; how she was welcomed by the Four Seasons, and their attendant Pleasures, the Troubles that beset her, and how she was rescued therefrom by the Spirit of Humor and of the finding of the Blue Rose. All which things shall be duly set forth together with sundry dances and other diversions," and so on until with a final flare of trumpets the Prologue and his train rode away on into the forest. There was a moment's pause, the light changed to bluish moon color and amid silence that could be felt, there darted forth from the encircling gloom a slender lightsome spirit supple as the branch she carried, and broke into a joyous dance on finding the field her own. Beckoning to her unseen companions, first one then another spirit followed from mysterious coverts, and joined her, all dancing in perfect rhythm, apparently to fairy music, unheard by other ears. So immaterial did they appear, floating to and fro on their dragon-fly wings they seemed more like disembodied spirits laying a spell of enchantment on the scene, while each seemed to feel and respond to the spirit of the place. The leader especially showed the un-

studied grace, the dash and abandon of the dance, flinging out her joy at every step. The writer has seldom seen such perfect *rapport*, rare in professionals and almost unkown in amateurs, as the leader, Miss Josephine Clay established between herself and her little troop. It was a thing felt but only realized sub-consciously at the moment, and a veritable storm of applause greeted the climax of their revel by a cock-crow, dawn, change of light and frightened scattering in all directions.

Dawn brought Arcadia (this part taken by Miss Helen Plumb) wrapped from head to foot in the dun-colored hooded cloak in which

> "From the city's rush and roar
> Where a thousand chimneys choke
> All the air with dust and smoke,"

she had fled. Then almost at once one saw that the action was anticipated, the words forcasted as it were, by an informed and informing, because imaginative, symbolism of costume, color, variety of pantomime, lighting and illusion: in a word the art of pageantry, which is a part of the art to be comprehended by the audience as it was by these constructive artists. For instance, Mother Nature's appearance, in response to Arcadia's apostrophe, was literally a crystallization into form and color of her habitat, the enveloping earth; seeming to half emerge at the conclusion of her speech she was received back into her own elements, giving one the sense of an all-enveloping spirit. Similarly, at "the music of the pipes of Pan" Arcadia's "city vesture" changed as by the wand of

a Prospero to a mist-like robe, with long, fluttering sleeves, garlanded and thickly pied with springing flowers gayly colored.

The characteristic color of the four seasons and the characteristic symbols of each in the choice of the actors for the seasons, gave the sense of the waxing and waning year; Spring, a child-like figure with robe of tender green, veiled, shot with pinkish gray like opening buds, gave point of emphasis to

"The year has changed his mantle cold,
Of wind and rain and bitter air:
He goes clad in cloth of gold,
Of summer suns and seasons fair,"

ushering in royal Summer, in rich peacock blues and green bronze, set off by bronze-gold wheat ears in her stately head; her attendants, a flutist, in paler blue, dappled with small flowers, and the guardian of the sun-fire, whose natural crown of red-gold hair was matched in her robe, and who together made a wonderful complement to Summer herself. One felt the the very singing heat of a summer noontide at the Invocation to the Sun. Autumn, flinging out dead leaves, quenching the sun-fire with her wine cup and vine leaves, in turn being extinguished by the bleak, wintry snow-cloak of winter, which, thrown back, showed icicles caught in the folds and recalled a gorgeous winter sunset; all the glow of the dying year. The pantomime throughout this bit was so telling that had not a word been spoken, the sense of the piece was carried.

A pause, and then "Our Mother's Messengers",

the Pleasures, singing as they came, wound in and out through the distant vistas, weaving, as it seemed, a blended strand of rose and gold into the tapestry background. It seemed like some opulent Florentine festival of the *cinquecento* as, laughing and dancing, they heaped their gifts of flowers and fruits upon Arcadia; when the cry of alarm, "Fly for your lives" sent all flying to cover, save Arcadia, who huddled once more in her dark mantle, awaiting the coming of the Troubles. The light turned red as the gray sisters, chanting wierdly, came in, bearing with them their caldron for the brew : under which they kindled a fire and joining hands proceded to threaten Arcadia with dark spells and incantations,

"Black go in and blacker come out...
Now the circle rings her round, call her in," etc.

She is gradually surrounded and despoiled of her gifts. Now thoroughly frightened, Arcadia was about to return to the city, when a burst of mocking laughter startles all, and in rollicked the spirit of Humor "laughter, holding both his sides" who with antic gestures and merry dance, in modified jester's garb with flickering, flame-like sleeves, laughed and danced the witches away from their ominous caldron, found therein the precious Blue Rose, which she plucks out, and gives to Arcadia. A fresh burst of mirth follows as Arcadia seems at a loss to know what to do with it. "What is the chiefest use one puts a rose? Any rose?" One sniff, and Arcadia herself breaks into the self-same mirth, at which the lights burn out again white and clear, the witches

hastily take flight; the other characters return to join in a dance led by the spirit of Humor, who, with Arcadia, tossed the Rose of Laughter back and forth amongst the actors, producing a climax that seemed all spontaneous merriment and joyous song.

In the May-Pole, which followed, it was as if a little company of simple English country lasses of the last century, in old time chintzes and sunbonnets and plain colored cotton frocks of soft blues and greens, impelled by the spirit of gaiety in the air and the lilting old-time clarinette tunes played by drum and cornet, assembled on their village green where the gaily dressed may-pole was in waiting. The Robin Hood dancers provided great amusement by their accompanying hobby-horses in burlesque armor, and Friar Tuck on a hobby-donkey. Some charming old English airs were sung by Alan-a-Dale, and the mead-horns were raised high as the chorus joined in. And finally the morris dancers, with a boar's head mounted on a staff heading the line, and girls carrying sweet lavender, tripped in to the measure, morris-on. The costumes were faithfully copied, gay garlands about the men's pot-hats, scarfs of red and green over their smocks, knickerbockers, bells tied about their legs as about the girls ankles, and to the quaint tune of Rakes of Mallow they footed it back and forth, over and over, and finally in single file they bore off through the trees, accompanied by the sad little air, morris-off.

To sit there, as the lights fell upon the costumed players, the moon rising full as the performance closed, was an experience not soon to be forgotten.

The picture of a beautiful scene is never wholly effaced from the mind, happily, and it seemed to one at least of the spectators that she had enjoyed that participation through imagination which can make of the pagent a great popular form of art.

Note on the Production of the Masque.

For the further enlightenment of those who may be interested in the production of such entainments, the writer has obtained from a member of the committee the following notes on the writing of the Masque itself, on the costuming, and of the value to themselves of the acting in this and similar indoor and out door dramatic performances.

And first of all let it be said that the entertainment was given without any idea of profit, it being merely the hope that it would pay its own costs, which it did. Nor was it given primarily for the benefit of those who witnessed it; there would be nothing new in that. But it was, on the contrary, given solely for the benefit of those who took part in it; some of whom cared more for the artistic production of something out of the usual theatrical course; there were those who were interested in the æsthetic aspects of recreation, e.g., cultivation of the people through participation in imaginative amusements; and still others who took pleasure in the whimsicality of the parts and the dances, and whose enthusiasm was fired much as the youth of a few centuries ago who took part in the "work-songs" and "chant-rhymes"; however, for all who took part emphasis was laid on naturalness, not on "acting."

The effort was to lead away from theatrical and studied effects, toward a simple, rustic spontaneity, which by no sense meant the causual or hap-hazard. In producing the Masque of Arcadia, the society did not seek the novelty for its own sake, but simply because there did not seem, in the existing material, any one masque or even parts of several, suited to their purpose, one end of which was to include several dances by very young or at any rate youthful children.

In selecting the caste for such a spectacle great care must be exercised to have no physical misfits; for example, the fairy dancers were for the most part chosen from the youngest children, who had not lost the grace and bodily freedom of un-self-conscious youth.

The author, therefore, after completing her scenario, collected material from many old, little known, or modern sources, adapting to her use lyrics and ballads from Ben Jonson, Fletcher, Lang's translation of *Ballads and Lyrics of Old France*, Shakepeare, Shelley, Herrick, Rostand, etc., to enrich the fabric; always harking back for pictures and details to medieval days and keeping in mind the features, technically excellent, in the arts involved in a spectacle — color, variety, poetry, lighting and illusion — and particularly the dynamic features of such a pantomime, dances and choruses for which the actor and others may prepare.

The time involved in preparation was less than a month, and in all about sixty persons took part.

Some brief notes on the technical construction of

costumes may be found interesting. For the most important costume, that of the central figure, Arcadia, a faithful reproduction of Botticelli's Primevera, it was found necessary to use chiffon cloth, as nothing else would give the fluttering and airy texture, The design was applied to this by stencilling, five different patterns being used, and the colors of these varied; the cloth was a very delicate pearl grey, which gave the effect of white, but had a better color quality. For most of the other costumes, save the Spirit of Humor, the best effects were secured by using the cheapest variety of unbleached cheese cloth, which when dyed, became very crêpy and soft The dyeing was done by members of the Society, none of whom had any experience in dyeing, though familiar with color from the painter's standpoint. The result was that the colors, instead of being absolutely uniform, as in professionally dyed material, varied slightly in different parts, thus giving a very pleasing play of color. For instance, the Chorus of the Pleasures were clothed in shades of rose color, deep rose, apricot, pinkish yellow and yellowish pink, all different, yet harmonizing; and no costume cost more than two dollars, even allowing for the cost of the dyes, heat, etc. The Witches' costumes were done in the same way in grey, and here there was a perfect riot of varied shades, coming out almost streaked in places, with very good effect.

The Fairies' dresses were quite unusual, if not unique, and though in construction of very strange materials the effect was very lovely and fairylike. Over a fitted underslip of dark blue cambric was

hung a straight, full dress of mosquito netting of a particularly lurid shade of bottle green color, boiled to a soft blue-green color, which boiling also took out all the stiffness. On the underside of this mosquetto netting was sewed Christmas tree tinsel, which shimmered through. The wings, dragon-fly shaped, were made of light wire frame work covered with black tarlatan, and decorated with other Christmas tree tinsel, and light antennæ of a more delicate tinsel were fastened to their heads.

Of course in planning the custumes the lighting was the first thing taken into consideration; everything had to be adapted to that, and it is probable that if the same thing should be repeated by daylight very many changes would have to be made. For example, the fairies' dance was given in a light like moonlight; and the blueish green net over the dark lining gave an air of unsubstantiality to them that was very charming. For a daylight performance probably a finer material than mosquito netting would be needed. The unbleached cheese cloth is, however, good enough for any light, if allowed to dry crêpy, and not pressed. If any of the societies are interested in work of this sort, and wish for further information, the Detroit Society would be very glad to give them the benefit of their experience. Conversely, if others have been doing similar work, we shall be most glad to hear of it and compare notes.

This production proved a fascinating endeavor, surely within the sphere of a society of arts and crafts, as it brought into play not only the creative artist but the individual worker, and in so doing like projects would seem worthy of serious consideration.

HANDICRAFT AT THE PARIS SALON: NOTES IN PASSING.

J. WILLIAM FOSDICK.

IT is interesting to note that while the metropolis of America is lacking in spacious galleries for its annual exhibitions, Paris with its *Grand Palais* has a superabundance of space; indeed it would seem, judging by the vast amount of mediocre work shown, notably in the exhibition of the *Société des Artistes Françaises* (the larger *salon*) that the juries are in the habit of accepting a large amount of commonplace material with which to cover the walls of a vast palace originally built to accomodate an International Exposition, rather than an annual *Salon*.

It cannot be an easy task to gather each year from the whole of Europe sufficient material of the highest order to fill so immense a place as the *Grand Palais*.

It is doubtless for this reason that the handicraft of a few great workers seems to stand forth strongly from a mass of exhibit which bear the stamp of the amateurs.

The exhibits of handicraft in the *salon* of the *Société des Artistes Françaises* are confined for the most part to the wide gallery extending completely around the great central sculpture hall. Each exhibitor has an individual rectangular case draped and arranged according to his or her taste. This is of course an ideal arrangement as the exhibitor cannot enter the complaint that his neighbor's work is conflicting

with his own. Lalique, the father of *l'art nouveau* in Paris, has a large case with a choice collection of engraved crystal and glass. He has become conservative since the period of the last Paris International Exposition when France, indeed Europe, was writhing in the throes of a craze which knew neither repose nor poise. Lalique is a consummate designer and craftsman as any one may see by studying his group of exhibits, the nucleus of which is an engraved glass electric table lamp and shade of frank, simple design, but beautiful withal. The design is a peacock motive with graceful conventionalized foliations. The tonality of the whole piece is a beautiful smoky opalescent gray. There are many scent bottles and *bon-bonnières* by Lalique all engraved in *cameo* or *intaglio* with a subtle colorful tonality, which are quite exquisite in their way.

As a contrast to Lalique we must mention the work of Maurice Baille which possesses a charm quite its own. By fusing metals into *grés* he produces a wonderful sense of tonality and texture wherein beautiful blues are brought into juxtaposition with rich yellows and reddish browns. His forms are bold and simple although his vases are small. An interesting exhibit by this artist is a chess board in oak, *grés* and metal. The squares of the chess board consists of tiny titles held in place by soft metal. The archaic chessmen in *grés* of green and brown tints are admirable in design.

The passion for combining in one work various metals, leather, marble, wood, ivory, etc., etc., seems to prevail at the *Salon*. We find that this desire on the

part of the craftsmen often leads him into the paths of confusion, although if he keeps his grand motive always in view this need not be. There are some remarkable examples of this sort of work in the department of sculpture. *À propos* of sculpture our American medalist Victor Brenner has a frame of tablets and medals upon the wall of honor near Auguste Patey, the Governmental medalist of France, who this year takes the *Médaille d'Honneur* for his Marseilles medal, his portrait of his fellow craftsman Roti, etc., etc. To return to Brenner, his finely conceived portrait of ex-President Roosevelt, made for the Panama Canal medal, attracts much attention as does the Aero Club medal of the Wright Brothers and the portrait of our lamented Spencer Trask. Genevieve Granger shows a frame of broadly modeled heads of fishermen of Volendam.

Louis Desvignes exhibits a collection of cowled monks equally broad in treatment.

In the place of honor in the department of handicraft we find the beautiful piece of sculpture in miniature by René Roset "*La Source*" a delicately though intelligently and masterfully modeled female nude cut in yellow marble, rendered interesting because of its tonal mat surface treatment.

A piece of handicraft of the highest order is the carved ivory and silver chalice by Edmond Becker admirably carried out in the spirit of the *moyen age*.

Edgar Brandt, a *hors concours* exhibitor shows a fine collection of buckles, chains, hat pins, umbrella handlel, etc.

Deraisme has a case filled with his remarkable cary-

ings in metal, ivory, etc. Fine brooches in ivory and gold, one in particular consisting of an ivory center with frame of clover leaves, we found most admirable in design and execution.

Paul Frey has received *mention honorable* for his carved and delicately colored leather panels of fishes, birds, etc.

While there are many bindings in which the handicraft often surpasses the design, the boldly modeled cover of Madeleine Cheron, a group of heads of horses and armored knights, cannot be passed unnoticed.

There are many mediaeval caskets made with various combinations of leather, metal, semi-precious stones, ivory, etc., etc. These are more often finer in tone than in design. A Gothic casket by Madame Harber is worthy of note.

The art of burning designs into leather has rarely been successfully practiced but Gustave Guétant has some bindings into which have been set panels, most beautifully drawn and designed and toned with subdued coloring. These are finished with a hard polished surface. The mat surface we believe to be unsuitable for this class of work.

La Société Nationale des Beaux Arts. (Smaller Salon)

In turning to the smaller *salon* we are bound to say, that, while the department of handicraft is seemingly smaller, it is in the main much stronger, as here we find the work of men like Rivaud, Delaherche, Dammouse and others who, unlike the majority of Parisian

craftsmen, work on simpler, more restrained lines, abhoring profuse and extravagant ornamentation—which we regret to say spoils so much of the technically excellent handicraft of Paris.

Berthe Cazin, daughter-in-law of the great painter, exhibits a number of broadly designed and executed silver plaques one of which has been bought by the government.

The Caprons in a collection of *bon-bonnières*, etc. etc., show remarkable combinations in carved and wrought steel, copper and mother-of-pearl, etc. One circular box called the "Star of the Sea" has a star fish in copper applied to a carved steel surface into which is set mother-of-pearl surrounded by a sea plant motive. Some really beautiful combinations were those of gold and steel. These continental craftsmen do not hesitate to combine all known materials supplied by nature, although not always applying them appropriately nor with well considered design. There is great catholicity shown in this *salon* as to the kind of exhibits as we find everything from a lace lamp shade to a carved bedsted or cement garden castings.

E. Tourrette has a case of exquisite transparent *résille* enamels, the structural forms being in gold. These tiny examples represent the absolute *finesse* of the art.

Delaherche the potter shows two large cases, one filled with his handsome *grés*, which by the way has been so scandalously copied by our commercial potters in America, and a case of porcelains. Delaherche's porcelains are simple, almost naïve in shape and ornamentation, the design for the most part being *in-*

taglio spot-like foliations picked out in pinks, blues and greens. It has much of the simplicity of early European peasant work, yet possesses the distinction peculiar to this great potter, who is the first of the potters to have had a "one man" exhibition in the *Musée des Arts Décoratifs*, several of these pieces having been bought by the State for this museum.

Bigot the wood carver and painter has a group exhibit in which great breadth of treatment is dominant. There is a large flatly treated decorative swan panel and a huge eagle in the round.

Charles Rivaud, one of France's greatest craftsmen, shows in the best of taste a necklace of oak design in Roman gold and pearls, the latter forming the pendant acorns in the decorative arrangement. Rivaud also shows rings and brooches all executed in a reserved masterly way peculiar to Rivaud alone. He not only works boldly and freely but he knows his *métier* as well.

Moreau, while not up to the standard of Delaherche exhibits a fine case of rough surfaced gray ware which has been bought by the State.

We lingered long before the case of Dammouse who by all odds is the master of art of *paté de verre*. His smaller pieces have the distinction and beauty of the glass of the ancients with the added charm of color and texture all his own.

There are remarkable exhibits of carved and tinted horn in both *salons*. We noted the work of Mlle. Manger of Rouen as most excellent.

Amend Roussel's enamelling on silver and gold is of the first order. A silver box enamelled in green,

purple and crimson was notable. Madame Talbert exhibits a *guimpe* in *appliqué* and embroidery, medieval in spirit and very beautiful in its arrangement of Gothic roses and leafing.

The Baronne Dufour exhibits a fine collection of carved horn boxes ornamented with conventional landscapes, etc.

E. M. Sandoz's collection of vari-colored marble paper weights, many of them six inches to twelve inches in length, cut in the form of conventionalized rabbits, pigeons, paroquets, etc., are certainly unique in design and quality,

A. Bigot's case of egg-forms in *grés* ware in mottled grays, violets and greens demand special attention and belong in the foremost rank of this class of work.

A carved wood *armoire* in restrained *art nouveau* spirit by Eug. Gaillard is very handsome. We cannot say as much of a carved bedsted by Binquet nor an entire room fitted up in the outer corridor in which one sees rampant the ever recurring spirit of *l'art nouveau* in its most decadent form.

The writer begs to state that these notes are most fragmentary, made at odd moments while attempting to mentally digest the vast collection of paintings in both *salons*.

TOOLED LEATHER.

MIRIAM B. PEARCE.

Did you ever feel that your life-time was not long enough for all the work that you wanted to do? That's the good of teaching other people. You get your life continued in that way. William Morris Hunt.

TOOLING of leather is one of the simplest crafts to learn and yet less satisfactory work in that line is shown at the exhibitions of the arts and crafts societies than in almost any other. Now why is this and what can we do to improve the present conditions?

One difficulty is the lack of good examples to study. In our art museums we find a few chairs and a few examples of wall hangings. We are told to study the old book bindings; but the latter are very little help to the leather worker as distinguished from the book binder, the methods being quite different. Some of the old bindings in blind tooling are fine examples of space division and the use of borders and can be applied to boxes and loose covers with advantage. The old Siennese covers are very interesting and not difficult to adapt to modern work. Some of the Japanese leather is full of suggestion in use of color and much help can be gained by studying some of the old pieces, embossed and colored with gold and lacquer.

Another difficulty is the unwillingness of most of the leather workers to impart their knowledge to others. This is often profitable to the individual but bad for the craft.

But probably the real reason at the root of it is the lack of knowledge of design, and the use of designs unsuited to the material.

The first thing for any craftsman to consider is his particular material and the tools necessary to manipulate it. Just as the potter studies his clay and the silversmith his metal, so must the leather worker study his leather, hides and skins. The greatest variety of leather is easily obtained in all large cities. The ooze leathers are useful for linings but as a rule are too soft for tooling so we will not consider them at this time. Split cow sides come with an ooze finish and can be tooled. The difference in texture between the polished line and the ooze surface giving an interesting effect.

The special quality of leather is its flexibility, durability, and the fact that while wet the leather can be marked with the tool, modelled in relief and stretched, and that when dry it will retain these marks and forms; it can also be dyed with pigments which sink into the skin and become set by the tannic present. For tooling, always ask for bark tanned hides or skins as the chrome tan is a chemical composition much used for shoe leathers but of no use for tooling. Bark tan loosens the fibres of the leather and chrome tan tightens them. Oak bark is used in England and on the continent, but in America hemlock is the bark most commonly used. Russia calf is the best skin for beginners to use as it is easily tooled, comes in varied colors, light tan, browns, green, red and black, and has a pleasing surface to leave after being tooled without further coloring or polishing.

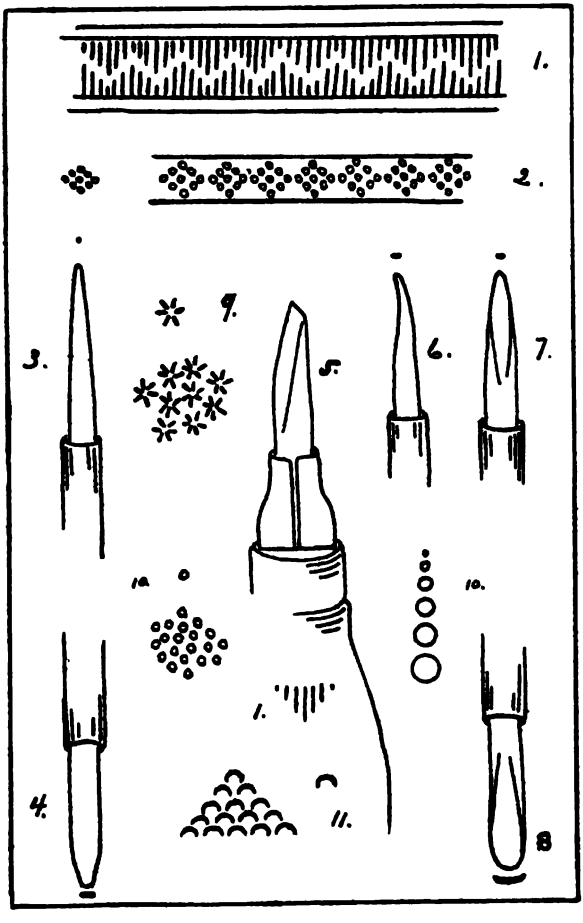
It is not too heavy for card cases and small articles and is very satisfactory for book covers and port-folios.

Russet calf is usually twice as thick as Russia calf, is cream color, and does not have such a finely polished surface as the Russia calf. It is particularly used for work to be colored and is heavy enough for bags, chairs, chests, etc.

Cow hide is usually heavier still and is better for carved work or the incised line. Horse hide can also be used to advantage and is said to be particularly durable.

To test a piece of leather for tooling, sponge it with water and if it drinks up the water readily and then retains the marks of a pencil or steel point, it is all right.

As for tools, leather takes a simpler outfit than is needed in almost any other craft. The tools are made of steel, tempered to straw color, and can be easily made by any one accustomed to filing and tempering steel. No. 3 is an outline tool shaped like a pencil point and used on leather as one would use a pencil on paper; the reverse end is filed flat for ruling straighter lines. Fig. 6 and 7 show two views of one end of the modeling tool, Fig. 8 being the other end, similar in shape but wider for flattening down back-grounds and making bolder lines. With these two double ended tools and a few back-ground punches similar to Fig. 9 and 11 one can do beautiful work. For a back ground tool, a nail set (Fig. 10) may be used and they come in many sizes. Fig. 1 and 2 are punches which can be repeated with good


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3.
9.
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7.
10a
10.
1.
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11.
8

effect for borders. Fig. 5 is a stencil knife used for cut work, trimming edges for incising or carving. The blade is removable and can be easily kept sharp on an oil stone. It is also available for simple skiving. Other useful things to have at hand are a drawing board, thumb tacks, a bowl for water, sponge, small hammer, scissors, harness punch, ruler with a brass edge, transparent angle, sheet of zinc, Japanese tracing paper, and dyes or inks for coloring, roll of absorbent cotton, and several paint brushes. How shall we use these materials? First draw your design with great care and make a tracing of it on the Japanese tracing paper, leaving a margin of an inch all around. Cut out a piece of leather the same size and lay it on your drawing board with the smooth surface up; sponge it with clean water till well saturated. Lay your tracing on the leather and pin both to the board, being careful not to let the heads of the tacks over-lap the outline as they will leave a black ring on the leather. Now take the outline tool (No. 3) and go over all the lines of the design so an impression will be left on the leather transferring the design perfectly. Remove the tracing paper and if the leather has become dry, sponge again, but the leather must never be so wet that the water will ooze from it under the pressing tool. Next take the modeling tool (No. 6) and go over outlines of the design again, with the idea of flattening the back ground away from the figures in order to give low relief.

One of the things we depend upon for effect is difference in texture and this we gain by taking a back-

ground tool and holding it perpendicularly to the leather and tapping with the hammer, all over the spaces around the design, making a contrast between the pattern with plain surface, and the back-ground with roughened surface. There will also be a difference of texture in the outline which will show a dark polished line when dry.

If you wish to emboss the figures of your design and so gain higher relief, hold your work between the thumb and fingers of the left hand and with the modelling tool in the right hand scratch the back of the figures to be raised; the wet leather will stretch under the pressure and when dry will retain the new shape.

To give still further relief lay a piece of modelling clay under the raised portions and cover with a piece of tracing paper, then place the work on the board with the leather uppermost and do further modelling on the right side. Leave the clay in place until dry and always pin the leather carefully to the board while drying, other wise the work is liable to warp out of shape.

If you wish to color the leather many pigments may be used but always bear in mind the natural beauty of the grain of the leather and use nothing that will disguise it. For this reason transparent dyes are the best. Japanese water colors are very good, and Higgins's water-proof inks may be used to advantage though they fade in the sunlight. They give a pleasing surface which will not spot with water. It is always wise to use the dyes first for local color and then wash over the whole surface with some tone of

ink. In coloring the leather always wet the skin first if you wish the color to go on smoothly and if you are putting one color over the whole surface, it is usually easier to rub it in with a wad of absorbent cotton dipped into the coloring matter.

An effect of old leather is gained by staining the whole piece brown and then adding a little black to the back ground and shadow lines. This is usually better applied with a brush so it will sink into all the tooled lines, then the cotton rubbed over it leaves the dark color in the hollows and lightens the raised surfaces, giving the effect of an oxydized article. Blue and green on brown give an effect of verdigris on copper.

When the edges are carefully trimmed with the sharp knife, stain them carefully to match the surface. Be sure the corners are all right angles and circles perfectly drawn with the compass. Use a ruler for all straight lines.

The simplest work well done is better than any elaborate ornamentation carelessly executed. The texture of the leather is so beautiful in itself that you must be very careful in order to have your ornament improve it.

What shall we say about design? Strive to make your ornamentation as simple as possible. First plan your division of space and consider the width of margins and border lines with great care. Beauty is only achieved in orderly arrangement. Think of balance and make effective use of repetitions. Never over crowd and if you have small detail balance with plain spots to give variety.

It is better to avoid naturalistic forms and natural coloring. Stick to flat tones within outlines and have these outlines in harmony with the outlines of the articles you are making.

Let us all strive to do better work for the honor of our craft, and obeying the golden rule pass our knowledge on so that another year will show a great advance in this work. Dr. Ross says "beauty is a supreme instance of order intuitively felt and instinctively expressed." We can have no beauty without order so first let us strive for order, with the hope that beauty will follow.

SOCIETY BIOGRAPHIES.

HANDICRAFT GUILD, CHARLESTON, SOUTH CAROLINA.

HANDICRAFT Guild was founded by Miss Eola Willis, November 15, 1909, with the avowed intention of its being a stepping stone to an Arts and Crafts Society in Charleston, to which end Miss Willis has been working for several years.

Its first members were a class in historic ornament and applied design. Each of the class invited one member to join, and with the president, the membership is now seventeen. It is limited to twenty-five members.

Three exhibitions have been held up to date, the first in November; the work represented being stenciled designs applied to curtains, bed-room sets, sofa pillows, screens, etc., embroidery of various kinds, wood carving, hammered brass, pottery, decorated china, illuminations, silhouettes and basketry. The president has made a strong plea for the use of local *motifs* as far as possible in all the work, and some particularly attractive hammered brass candle shades showed the Carolina jessamine most effectively treated. From the eighth to the tenth of February a valentine sale was held, which was very attractive and netted a good profit. Small gifts suitable as valentine offerings made the exhibit, such as dainty heart-shaped needlebooks and cushions, tally cards, dinner and luncheon favors, card boxes and fancy

bags, and "sweet hearts" full of candy. The room was hung with fish nets (Cupid's drag nets), in which were snared many red hearts by way of decoration. Mrs. J. W. LaBruce was chairman of this exhibit.

The third was an Easter sale, and was an artistic and financial success, as were the two former.

The meetings of Handicraft Guild are held the first Monday of the month, from November to May inclusive. This initial year has observed no regular program, but informal talks by members were given at each meeting on topics of interest.

A program has been arranged for next year which will include a talk or reading (original or selected) at every regular meeting after the transaction of rontine business.

The subjects chosen are:

1. Progress of the Arts and Crafts Movement in America.
2. The Ancient Guilds of German and Netherlander.
3. Cordovan Leather and the Art of Tooling Leather.
4. Swiss Wood Carving.
5. Revival of Old Handicrafts in Ireland.
6. The Sophie Newcomb Pottery.

The officers of Handicraft Guild are: President, Treasurer and Corresponding Secretary, Miss Eola Willis; First Vice-President, Mrs. Robert Lee Hannover; Second Vice-President, Miss Hannah McCord Rhett; Recording Secretary, Miss Ethel Andrews.

EDITORIAL.

THE questions asked by N. F. C. in the "Queries" department furnish much food for thought. It is hoped that they will bring responses from a number of readers who have given such matters serious consideration and have arrived at definite opinions.

It would seem to us that two qualities are deciding factors as to wheather an article does or does not come under the head of handicraft work. In the first place is it well made and of good material, and in the second has there been added to the technical excellence which it thus displays, the necessary quality of appropriate and good design? It is a difficult matter to draw the line definitely at given kinds of things; after all such distinctions are, in the main, arbitrary and should be subject to local conditions. One society may include wearing apparel because of the need of the community for education along such lines, while another might rule it out because other agencies were already providing the necessary stimulous. Such discusion can better be carried on verbally and might well be taken up in the Conferences; but expressions of opinion from our readers will certainly be of value and it is hoped that many will be heard from.

Where technical training is acquired and good taste is lacking there can, it would seem, be but one effective means of correction:—training in design and helpful, stimulating criticism accompanied by care-

ful study of good examples and constant comparison of those qualities which are inherent in the good examples and conspicuously lacking in the unsuccessful work. One of the larger societies has found the advice and criticism of its jury so valuable that it has secured the service of a trained critic of wide experience and sound judgement who meets members for criticism and advice and writes illustrated criticisms to those at a distance. It is belived that the advice and criticism of a good jury will do more than any other agency, to develop the mechanic into a craftsman.

Here is an opportunity to get much light on the vexed question of the jury. Does anyone know a simple, practical method of judging articles, one bound to give entire satisfaction both to the discriminating connoisseur and the working craftsman, to whom rejection means, in some cases, a loss in the value of his work and the lessening of his chance "to make both ends meet." This is an ever present conundrum and we could not do better than to have a symposium on the subject. Local condition must affect even the best jury's decisions; but if the handicraft revival is going forward and is to have a true success, it seems quite evident that the juries must either act firmly and honestly, judging articles solely on their success or failure as good work and good design, or the jury system must be frankly discarded as not workable and some new system of selection adopted which lends itself better to the conditions which confront us.

QUERIES.

AN exhibition committee confronted by several problems comes to "Queries" for advice. Will you tell us:

What qualities make an article legitimately handicraft?

Are we right in wishing to exclude from our exhibitions, stencilling when applied to wearing apparel, embroidered shirt waists and towels, lingerie, tatting and knitted lace? These articles have a ready sale which gives consignors reason, possibly, to question the judgement that would not accept them.

What can be done when "natural aptitude" and "technical training" are there, and a "just appreciation of standards" is lacking?

We would like to know some simple, practical method of judging articles for sales and exhibitions. Local artists have usually been our judges but their judgement is so dominated by "effect" that workmanship is often lost sight of.

Most clubs sooner or later are confronted by these problems, and any assistance you may give in their solution will be gratefully appreciated by the members of the handicraft club we have the honor of representing.

N.F.C.

EXHIBITIONS INCLUDING HANDICRAFT WORK.

NOVEMBER

BOSTON: *The Society of Arts and Crafts*, 9 Park St.
1–12. Textiles, Lace, Embroidery.
16–30. Silverware, Jewelry.

BUFFALO: *Society of Artists* at Albright Art Gallery. Days not yet determined. C. H. Horton, Assistant Secretary.

SAGINAW: *Saginaw Art Club*, 415½ Court Street, West Side.
2. Annual Arts and Crafts Exhibition.

NOTE.

FULL particulars regarding the Conference in Chicago on October 24, 25 and 26 will be given in the October issue, as plans are not sufficiently matured at this writing to give further details than were stated in the August number.

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Organized February 1907.

PRESIDENT: H. Langford Warren, Boston.

VICE-PRESIDENTS: Euphrosyne Langley, Chicago, Huger Elliott, Providence.

SECRETARY-TREASURER: F. Allen Whiting, Boston.

EXECUTIVE COMMITTEE: President; Vice-Presidents; Secretary; Emily E. Graves, Baltimore; Lockwood de Forest, New York; Miss A. C. Putnam, Deerfield.

The headquarters of the League are at present with The Society of Arts and Crafts, 9 Park Street, Boston.

CONSTITUENT SOCIETIES

AMESBURY, MASSACHUSETTS: The Whittier Home Association of Arts and Crafts, Mrs. C. E. Fish, Secretary, Friend Street.

BALTIMORE, MARYLAND: The Handicraft Club of Baltimore, Emily E. Graves, Secretary, 523 North Charles Street.

BOSTON, MASSACHUSETTS: The Society of Arts and Crafts, Frederic Allen Whiting, Secretary, 9 Park Street.

CHARLESTON, SOUTH CAROLINA: Handicraft Guild, Miss Eola Willis, President, 72 Tradd Street.

CHICAGO, ILLINOIS: The Chicago Society of Arts and Crafts, R. R. Jarvie, Secretary, 1340 East 47th Street.

COLUMBUS, OHIO: The William Morris Society, Mrs. W. M. Ritter, Secretary, 1453 East Broad Street.

DEERFIELD, MASSACHUSETTS: The Society of Deerfield Industries, Mrs. Gertrude P. Ashley, Secretary.

DEER LODGE, MONTANA: Society of Arts and Crafts, Mrs. W. I. Higgins, President.

DENVER, COLORADO: Arts-Crafts Society, Miss Florence Hastings, Secretary, 1728 Kearney Street.

DETROIT, MICHIGAN: Society of Arts and Crafts, Helen Plumb, Secretary, 122 Farmer Street.

EVANSVILLE, INDIANA: Arts and Crafts League, Miss Harriet Erhman, Secretary, 624 Upper 2d Street.

GREENSBORO, NORTH CAROLINA: Tne Arts and Handicrafts Guild, Mrs. F. P. Marshall, Secretary, 354 Church Street.

HARTFORD, CONNECTICUT: Arts and Crafts Club, C. Louise Williams, President, 60 Lorraine Street.

HELENA, MONTANA: Helena Society of Arts of Arts and Crafts, Mrs. P. B. Bartlett, Secretary, 501 Benton Avenue.

HINGHAM, MASSACHUSETTS: The Hingham Society of Arts and Crafts, Emma R. Southworth, Secretary, Hingham.

KANSAS CITY, MISSOURI: The Arts and Crafts Society, Clarence E. Shepard, President, 305 Scarrett Building

MELROSE, MASSACHUSETTS: Melrose Society of Arts and Crafts, Mary S. Sargent, Secretary, Melrose.

MINNEAPOLIS, MINNESOTA: Handicraft Guild, Florence Wales, Secretary, 89 Tenth Street, South.

MINNEAPOLIS, MINNESOTA: Society of Arts and Crafts, Miss Marion A. Parker, Secretary, 516 Fourth Street, S.E.

NEW JERSEY: The Arts and Crafts Society of New Jersey, Mrs. Anna M. Allen, Secretary, 516 William Street, East Orange.

NEW YORK, NEW YORK: National Society of Craftsmen, Frederick S. Lamb, Secretary, 119 East 19th Street.

NORWELL, MASSACHUSETTS: The Norwell Society of Arts and Crafts, Mrs. Arthur L. Power, President.

PEORIA, ILLINOIS: The Bradley Arts and Crafts Club, Arthur F. Payne, President, Bradley Polytechnic Institute.

PETERBOROUGH, NEW HAMPSHIRE: The Handicraft Workers of Peterborough, Miss Anne E. Hamilton, Secretary, Peterborough.

PHILADELPHIA, PENNSYLVANIA: The Arts and Crafts Guild of Philadelphia, Margaret A. Neall, Secretary, 237 South 11th Street.

PORTLAND, MAINE: Portland Society of Arts and Crafts, Jessie L. Thompson, Secretary, 10 Sherman Street.

PORTLAND, OREGON: Portland Arts and Crafts Society, Mrs. R. E. Moody, Secretary, 369 Aspen Street.

PROVIDENCE, RHODE ISLAND: The Handicraft Club, Mrs. Howard J. Greene, Secretary, 375 Olney Street.

ST. LOUIS, MISSOURI: Society of Applied Arts, Miss Cecelia Robinson, Secretary, 807 North Grand Avenue.

WALLINGFORD, CONNECTICUT: Art-Crafts Society, Henry Winter Davis, Secretary.

WAYLAND, MASSACHUSETTS: Wayland Society of Arts and Crafts, Mrs. Arthur G. Bennett, Secretary.

BUT if these applied arts are necessary, as I believe they are, to prevent mankind from being a mere ugly and degraded blotch on the surface of the earth, which without him would certainly be beautiful, their other function of giving pleasure to labor is at least as necessary, and, if the two functions can be separated, even more beneficent and indispensable.

COMMERCE

HANDICRAFT

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VOLUME III 1910 NUMBER 7

OCTOBER

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ILLUSTRATIONS: THE BHUDDER WINDOW AT AHMEDABAD; HOUSE AT AHMEDABAD; WINDOW OF A HOUSE AT AMRITSAR

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THE PRINCIPLES OF HANDICRAFT

MOTIVES. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain -

II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. ARTISTIC COÖPERATION. When the designer and the workmen are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL COÖPERATION. Modern Craftmanship requires that the idea of patronage be superceded by that of reciprocal service and coöperation.

V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

. . .

"It is only possible to answer for the final truth of principles, not for the direct success of plans."



HANDICRAFT

VOL. III. OCTOBER 1910 No. 7

WOOD CARVING IN INDIA.

LOCKWOOD DE FOREST.

ONE of the best places to study wood carving to-day is in India where it was brought to the greatest perfection at a very early period and is still being done with the same artistic knowledge and feeling as it was in Europe from the eleventh to the fifteenth centuries. The reason for this is that wood entered largely into the construction of the houses wherever it could be obtained as a building material.

The woods used were teak in Southern India and deodar in northern India. Both woods will last for centuries. The teak screen in the rock-cut Karli cave temple has stood since 250 B.C. in a much more trying climate than ours and some of the deodar buildings I saw in Cashmere are as old as the fourteenth century. The teak being harder and full of natural oil is the best. It is a light reddish brown color. I had never seen any till I saw it in India and it had never been brought to Europe or America except in very limited quantities for some of the finer trimmings in ship building. The so-called teak furniture imported from India is gum tree wood and known everywhere but in America as Bombay black wood. No teak grows in Japan so nothing from there has ever been made of it. I am not sure whether it

grows in China, but I have never seen any furniture or carving from there in teak. The best comes from the mountain district north of Bombay and a very good quality grows all down the west coast of India. Both are much superior to the teak of Burmah or Siam from which the present supply comes.

One of the most interesting things I found on my arrival in Bombay in January, 1881, was the native city with street after street of houses with elaborately carved brackets and balconies, and entire fronts carved, where they were of wood. Nearly all over the Bombay Presidency the houses are of wooden frame construction, filled in with brick or stucco or in some cases entirely of wood.

Many persons are probably familiar with some of the very heavily timbered houses built in this country from 1650 to 1800 when all the beams were hewn from trees. Now in India they were not satisfied with a single heavily timbered frame but built two, one inside the other, and then tied the two together with frequent beams. The ends of these were sometimes left plain, but more generally they were carved into ornaments on both outside and inside and in many cases had elaborate brackets. The distance between these two frames was from two to three feet. The house front now in the India Museum at South Kensington is one which I got them from Ahmedabad and had carefully taken down. The space between the two frames was three feet and it was filled in with stucco. Some of the main beams were twenty-four inches square; all the door and window frames ran through from the outside frame to the inside one.

Bombay, Nasik and Yeola north of it, and Surat, Broach, Baroda and Ahmedabad north-west of it all have wonderful examples of carved houses in their streets. Ahmedabad is the finest as well as the largest city. The detail of the carving differs in the districts to the north, but the general construction is the same. I made an attempt to get some carved panels made in Surat but it was rather unsuccessful. When I reached Ahmedabad, however, and saw street after street of carved houses and the many beautiful mosques of yellow sandstone, also elaborately carved, with their wonderful tracery windows, I made up my mind to have copies made of some of them no matter what difficulties I had to meet.

Fortunately I was able to first interest Mr. Ritchie the collector (this is the chief magistrate in an Indian district often with a population of from one million to three million). He introduced me to Mr. Fernandez, the deputy collector and also chairman of the municipality. I explained to him that one of my objects in visiting India was to study all the native industries, and get such things as I thought might be used to advantage in the decorative business which Mr. Samuel Colman, Mr. Louis C. Tiffany, Mrs. Wheeler and I had started in New York in 1878 in an endeavor to improve the taste. Mr. Fernandez was very much interested and thought that the only way to get anything in India was to establish a workshop, a plan I had already thought of as I found I could not buy a single piece of carving. He introduced me to Mr. Muggenbhai Hutheesing a member of one of the leading Jain families in Ah-

medabad, whose father had built the Jain temple there some fifty years ago at a cost of over a million dollars. It is, though modern, one of the finest Jain temples in India. I could not have found any one better suited to undertake the direction of such work as I wanted to do and the entire success has been largely due to his energy and the facilities which his position and high caste enabled him to bring to bear. This hereditary carpenter was put in charge and found the other workmen. I had to advance the money to buy everything in the way of tools and material.

The first work I planned to have done was to copy some of the examples of carving on the houses and above all the tracery windows of the mosques. In no other place has this art been brought to such perfection. The most important of them are the two windows of the Bhudder or Palace mosque. They are a pointed arch in shape, seven feet six inches high and twelve feet on the base line. One of them is illustrated in Ferguson's *Indian Architecture*. The examples in the other mosques though much smaller and different in design are quite as beautiful.

I took Mr. Muggenbhai about the city, accompanied by the head carpenter, and we made a list of the things I wanted to have copied and the head carpenter drew most of the examples out on paper. He undertook himself the copy of the windows of the Bhudder mosque which were not only the largest but the most difficult. There was no way of getting a good view of them so he built a scaffold from which he made a full-sized drawing which he transferred to

his wood, after framing it together the exact size of the originals. The wood for the openwork was two inches thick so you can imagine the difficulty of cutting it entirely with a chisel.

The Indian tools are I believe mostly of native make, entirely of steel with no wooden handles. The logs are still sawed into planks and boards with a cross cut saw of semi-circular shape worked by two men, one standing above and the other below the log, which is raised from the ground high enough for the man to stand under it. The workmen sit on the ground to work and hold the wood which they are carving with their feet, or where the pieces are large they sit on them. This enables them to use both hands freely and often both feet in guiding their tools and to put their whole weight on where needed. It brings into full play every muscle in the body. The result is a cleanness and directness in the cutting impossible in our method of bench work. I have never seen such masterful skill in the use of tools or such knowledge of design.

The carvers are all of the *mistre* or carpenter caste and their children begin to learn the trade at three years old. The boys of 8 to 12, many of whom I had, were able to carve nearly as well as the men; all could draw designs and what to me was even more surprising, was that every one of them could model with their tools the most intricate forms of birds, animals, scrolls of flowers and leaves and even human figures from only a rough chalk outline drawn on the block of wood. In no case that I can remember did they have a model to work directly from in

doing the more than a thousand different designs they made for me. Even in the case of the copies they were all made from a drawing of the original and not a cast. The windows of the Bhudder mosque and other traceries were as accurate in every detail as a cast could have made them. As the originals were in stone the wood carving came out a little finer in texture.

The head carpenter who made the large Bhudder windows carved a fine ivory miniature of Mr. Hutheesing which he presented to me. This gives some idea of the range of their ability. It has been and is a constantly increasing wonder to me in these nearly thirty years that I have had the work going on at Ahmedabad how these men could understand, as they have done, rather intricate plans and never seem to come to the end of their ability to make new designs.

I regret very much now that I did not keep a complete photographic record of all that I have had done. I have some hundreds of designs only now. In looking them over lately it seemed to me that they would make a very useful book on design. They cover a very wide range of both scrolls, squares, and rosettes and most of them would be applicable to color and embroidery as well as carving.

One of the qualities of the finer teak is that it will not disintegrate under the tool and it can be carved with nearly the same minute detail as ivory. I have some examples fully as fine as the most delicate ivory carving. The wood has so much oil and silica in it that you cannot use a band or scroll saw for any of

the open work. It has to be cut out entirely with the tool, as you would metal. Some of the lines in the tracery were no wider than a heavy pencil line though the wood was over one inch thick. The final finish was done with a file. Many of the brackets are cut against the grain on the ends of beams and blocks, the plain ends being built into the walls exposing only the carving to the weather.

The front of my house at 7 East 10th Street, New York, is nearly a copy of an Ahmedabad house. The wood has never had anything of any kind put on it. There is not a single one of these end pieces which have even checked in the twenty-two years that they have been exposed to our baking sun in summer and our frosts in winter. Many are in open work so it has been the best of tests.

Mr. C. Purdon Clarke (now Sir Purdon) was collecting for the India Museum at South Kensington and we met in India at the first exhibition of Indian art at Lahore in 1881. I told him then I thought that as fine carving could be done as had ever been done in the past. He just laughed at me and said it was impossible. I had the satisfaction of sending some of the work done by my men in Ahmedabad to the Colonial Exhibition in London in 1886 to which the jury awarded the medal for the best carving. Mr. Clarke then said that he had never seen any such fine work at any time.

On leaving Gujarat, of which Ahmedabad is the largest city, you pass immediately into Rajputana where all architecture is in stone or stucco and you do not find any more wooden construction or wood carving

until you reach the Punjab north of Delhi. In Amritsar and Lahore the wood used is mostly the deodar, a soft wood more like our cedar. It is also very durable but not so much so as the teak. The carving is far less elaborate than that I have described in the Bombay Presidency. The designs are more Mohamedan and though many of them are fine they have not the variety of the Jain. The houses are largely of stucco with only a projecting balcony or bay of carving in addition to the doors, window frames and shutters. There is a great deal of geometrical fitted work such as one finds in Egypt and Syria. All the open work lattice is of this kind through Northern India.

In Cashmere you again come to a purely wooden construction in many of the houses but there is very little carving. Many of the ceilings, even in the cheaper houses, are of geometrical panel work made of very thin wood and put together with much skill. The fitting is very crude but when the ceiling is all in place it is very effective. It has a character of its own which is entirely lacking in any of our carefully constructed cabinet work. I often ask myself why? It is not because of its crudeness; but because of its better fitting into its place. It carries better at the distance you have to look at it than the more finished panelling would.

Do not let any of us deceive ourselves into thinking that any work can be too well done or perhaps it would be better to say too carefully done. I believe work to be well done only when it exactly fills the place or use for which it was intended. It then becomes art.

ARE WE LOSING THE USE OF OUR HANDS?

SIR FREDERICK TREVES.

In The Nineteenth Century and After, March, 1910.

LOOKING back to the dawn of the human race one can only view with incredulous wonder the work that has been wrought and the fabric that has been fashioned by the restless animal man, with his two ever-busy hands, in the course of, say, some fifty centuries. In the soil upon which London stands are still to be found flint arrow heads and spear points which represent the most finished handiwork of the first Londoner—a naked man in a riverside jungle. Above the beds in which these weapons lie now rises an undreamed-of city, the folk of which may be watching the movements of an airship, while below the buried javelin heads there burrows an electric railway.

The advance of handicraftsmanship since the days of the flint arrow is almost too amazing to formulate, especially if it be assumed that man has advanced in like proportion. If this inference includes the estimate of man as an animal, it is well to remember that it is not sound reasoning to judge comprehensively of the worker from his works. It is probable, for example, that the man of to-day is inferior, in certain points, to the savage who made the flint implements. It is safe to assume that neolithic man was keener of sight and hearing and fleeter of foot tahn is the present inhabitant of these islands. He

surely, too, possessed greater power of endurance. If a Marathon race could be arranged between the modern Londoner and his earliest ancestors I venture to say that the winner would be a cave man, one who had had no choice but to hunt the reindeer on foot. This is not the only discrepancy, for I believe that the modern flint knapper finds it difficult, if not impossible, successfully to reproduce the finest flint implements of the age of stone.

At the present time not a year passes that does not add some wonder to the list of things manufactured. It must not be inferred from this that man as a master of handicraft, is becoming every year more adept. Handicraftsmanship has a limit, just as there is a limit to the power of vision and hearing. Has that limit even now been reached, or is it, by any possibility, declining? In response to the question — "Are we losing the use of our hands?" I would answer in the affirmative and say that we are. I do not wish to draw any pessimistic deductions from this conclusion but merely to discuss the fact.

Two of the commonest handicrafts are those of writing and sewing, but they are now being rapidly supplemented by the typewriter, on the one hand, and the sewing machine on the other. The finer use of the fingers is thus becoming lost, so far as these simple crafts are concerned. There was occassion when penmanship was almost a fine art and the writing master a power in the land. In these present days of hurry there is no time for elegant writing. The script of the ordinary letter-writer is often as hard to interpret as the message on the Rosetta stone, and as

there is, coincidently, no leisure available for the deciphering of illegible writing the typing machine becomes opportune. The machine not only represents a loss of manual skill, but a loss of that individuality which attaches to handwriting whether it be good or bad.

Passing from these illustrations, which are obvious and trivial, I may turn to larger ones, and commence with the handiwork of the surgeon. Surgery during recent years has made amazing advances—advances which are without parallel in the history of the art and which have been of incalculable advantage to the sick and injured. Should it be asked if this progress has been associated with, or dependent upon, a corresponding development of the handicraft of surgery, the answer is, it has not. Further I would be bold enough to add that surgery, as a pure handicraft, reached a point of perfection prior to these great changes, to which point it does not now attain. Let me take as an instance, the performance of an amputation. It must be realized that before the days of anæsthetics the surgeons were operating upon a conscious being. Rapidity of movement was all-essential: success was gauged by the stop watch; every unnecessary second meant unnecessary torture. The surgeon had to be marvellously deft of hand, cool, yet alert as a fencer, quick, yet as sure as a matador. The combination of qualities that made up a good operating surgeon was rare, and so, in those days, the perfect operator was equally rare. I can imagine few phases of handicraftmanship more difficult or more subtle than that displayed by the facile operat-

or in the pre-anæsthetic days. Now, with the use of anæsthetics, the surgeon can proceed with easy deliberation; every step can be measured and judged; there is no call to be brilliant; there is no element of hurry, for in place of the flashing of a blade is an action as studied as a movement on the chess board. The result of it all is this: surgery, as a pure handicraft, has undoubtedly lost ground, yet the gain in other ways has been great. No longer, in the making of a surgeon, are uncommon qualities required; the craft, ceasing to be limited to the few, is open to the many, and above all, the display of dexterity by the old-time surgeon has been happily replaced by the surer and more perfect recovery of the patient. Some of the simple crafts exhibit in striking fashion the decay of cultivation in the use of the hands. Take the very ancient occupation of spinning and weaving. In India it is still possible to see the whole process of making cloth from cotton carried out by hand. The process involves a fine training of the fingers—a training that has made nimble and sensitive the hands of thousands of men and women in this country. But the handicraft has vanished, the machine has replaced it, and the skill educed by centuries of practice has been lost forever. In spinning the early appliances were merely the distaff, the spindle and the whorl. The drawing out of the thread needed great nicety of touch, well worthy of fostering. The spindle and whorl are now but curiosities suited for a museum, although in India the delicate yarn used for Dacca muslin is still made on the spindle. In due course came the spinning wheel, and af-

ter it the Saxon wheel, with its treadle and the flyer around the bobbin. There was a time when through every cottage door could be caught a glimpse of a spinning wheel—the spinning wheel that will ever recall the rose-covered porch and the old world garden. Thousands of women learned daintiness of touch by the simple work. But the craft is lost, the good it did forgotten, and the nimble hands are turned to ruder uses. There must be few now who, if they heard it, would recognize the music of "the hum of the wheel." It has been drowned by the noise of the spinning jenny and the factory whistle.

Not so many years ago it was possible to see in almost every fishing village half a dozen gossips strolling about knitting stockings and jerseys for their men folk. The work was not, perhaps, elaborate, but it was a good training for the hands. The knitters are now hard to find. Hand knitting does not pay except as an amusement. A bewildering machine has left the fish wife idle. In a few villages beyond the sound of the factory bell the knitting frame of William Lee may still be found, but clearly enough its days are numbered.

The ancient art of embroidery—as ancient as Babylon and Tyre—was a craft of wide possibilities. It engaged as well the princess as the peasant and reached, at the time of the Middle Ages, the dignity of a great art. That handicraft is practically lost, so that it may be questioned if ladies in the next generation will know, even by name, the tambour or satin stitch or could tell the stem stitch from the cushion. It is true that the finer work is still done by

hand, but the major part is turned out of a machine with unconcern. I believe that with the modern form of the Heilmann embroidery machine one inartistic person can guide from eighty to one hundred needles, working simultaneously, and producing as many replicas of the same design. There are advantages resulting from this which are easy to appreciate, but at the same time a thousand hands have lost their cunning and handicraftsmanship has passed to a lower grade.

Lace making occupies a somewhat similar position. It is probably the most elaborate work which has ever engaged the facile fingers of woman. It has afforded a recreation to the rich and a means of livelihood for the poor. The Venetian rose-point lace of the eighteenth century represents I suppose, the pinnacle of its developement. Lace-making has engaged whole colonies of women, and has enabled them to bring the culture of the hand to a marvelous degree of perfection. This has assuredly been an object worthy of attainment. But the days of the craft are nearly over, and the manual skill so laboriously attained is, in spite of all attempts to revive it, in process of being lost. Hand-made lace is still produced, but the output is small. The machine has replaced the practiced fingers, and the work once pleasantly and graciously carried out by the cottage porch, is now rattled through in the unlovely factory. It is a poor consolation to own that the lace loom is a marvel of mechanical ingenuity, that it is possibly the most intricate piece of machinery in existence, a fact which must be held as conveying no small compliment to the handwork it has replaced.

Another venerable figure among craftsmen is the shoemaker with his last. His art is the outcome of centuries of experience. He bought his own leather and fashioned a boot complete with his own hands and rather primitive implements. Hand-made boots are still produced in large numbers but I understand that the article is no longer the product of one worker, but of many. The machine-made boot supplies the multitude. The old craftsman may mourn the loss of his finished skill, but he must be proud to think that even in the making of the uppers of a boot it needs some sixteen machines to do what was done by his two hands. A great press now cuts out the sole piece; heavy rollers take the place of the lapstone. Eyelet holes are fashioned at the rate of one hundred a minute. Buttonholes are made and finished by one machine, while the buttons are fastened on by another. A final engine actually links together with a stitch the two boots of a finished pair. Here, then, as in the daintier art of glove-making, is there an irreparable loss in the use of the hands.

Probably the oldest domestic instrument is the needle. There were needle makers in the reindeer cave and in the lake dwelling. They fashioned these implements out of bone, and later out of bronze. In the course of time needle-making became a very fine handicraft, needing the deftest use of the fingers. Steel needles were made at Nuremberg about the end of the fourteenth century, while in 1650 the manufacture became prominent in England. The needle maker was a master of craft. The common needle is now made by a series of machines, which

turn the implements out in pairs, two being united, head to head. The process involves manual skill, and in the production of special needles something of the cunning of the past; but the fact remains that a great means for the culture of the hands has passed away. With regard to pins, I need not say that one machine provides them, complete with heads and points, at the rate of about two hundred a minute. Wire enters the machine at one end and comes out as pins at the other. A still more ingenious apparatus sticks pins in formal rows into the paper. So here, again, there is no need of hands.

The carpenter, with his primitive art is still with us, but he is not the handicraftsman that he was. There are sawing machines and planing machines for boards of every kind. The "four cutter machine" works at four faces of the wood simultaneously. Machines have been produced for fashioning all kinds of moulding, for cutting dovetails, mortises, and tenons, while the engine known as the "Universal Joiner" is a combination machine with superhuman powers. The "copying lathe" produces objects of regular or irregular shape automatically from a pattern, and turns out, with equal ease, a gunstock or a broom handle. A papering machine is almost uncanny in its imitation of human movements, while the self-directing lathe represents the callous absorption of whole centuries of manual skill. Well may the carpenter in Alice's Wonderland "shed bitter tears."

Paper-making was another estimable handicraft. It is still practiced as such in India, and by methods which differ little from those employed before the

days of Christ. Of the total output of paper in Great Britain it is stated that only one per cent. is now hand-made, to the detriment of the hand, and, I believe, of the paper. Envelopes were introduced about 1840, and their production involved no mean skill, as any can testify who have seen women folding envelopes with a rapidity that was almost bewildering. The average envelope is now folded and gummed by machines. The "Leader" machine can fold and gum these papers at the rate of sixty to one hundred per minute.

Bookbinding was a fine and delicate art, and is still carried on by methods and tools which have altered little since the craft began. Cheap binding is now effected by machinery from first to last, and so the agate burnisher, the blood stone, the paring knife, and the other implements of the bookbinders' trade are likely to be found only in the collection of the curious.

It is possible that the exquisite art of engraving affords the aptest example of the grevious loss of hand culture which the last few decades have experienced. Line engraving—that is to say, engraving upon metal plate with a burin—is now almost entirely abandoned, while the still more delightful art of wood engraving has practically vanished. The mezzotint is becoming rare; lithography is largely replaced by the photographic method and chromolithography by the "three-color process": with the result that in the place of a series of most delicate handicrafts, developed to a point of extreme refinement, we have the poor substitute of photo-engraving and

the process block. Here, indeed, is a veritable decay in the finer uses of the human hand, an actual decline which must leave the race the poorer.

I am not at this moment concerned with mere labor-saving machines nor with the thousand and one machines which are taking the place of human muscles. Handicraftsmanship is not concerned with the steam navvy or steam shovel, with the trench excavating machine or the tree-feller, with the rock-drill or the pneumatic riveter. It only need be noted that these machines do not tend to improve the physical development of man.

It is becoming a question where the change from thews to steel is going to end. The modern laundry, the modern kitchen, and the modern farm all afford displays of things not done by hands. In the hayfield the scythe is replaced by the mower, the hay is tossed, not by Phoebes in sun-bonnets, but by the tedder. It is raked into line by machine, and lifted to the rack by a like appliance. It only needs the introduction of a motor haycart and a machine-laid thatch of corrugated iron to complete the picture of the hayfield of to-day.

It does not appear that there are new handicrafts arising to replace in any appreciable measure, those that have been lost; although there are still, happily, basket-making in its manifold applications, the construction and fitting of the finer watches and chronometers, the jeweler's bench, the manufacture of scientific instruments of precision, the making of fine cutlery, and carving in ivory and in wood.

Such, in conclusion, are a few of the facts upon

which I have based the belief that civilized man is losing a good deal of that manual dexterity which has been laboriously acquired during past centuries. It would seem that the highest point of development in the use of the hands has been already reached; has been, indeed, passed, and that we have entered upon a period of decline. It may be that it is but a period, and that the decline is temporary. The loss is, none the less, both great and regretable. Great because, in spite of our pride of race, we are compelled to own that the human being is—in one particular at least—showing signs not of advancement, but of decay. Regretable because there must be few who would not endorse the teaching of Ruskin when he said that "every youth, from the king's son downwards, should learn to do something finely and thoroughly with his hands."

JEWELRY MAKING.

LAURIN H. MARTIN.

IT may seem strange but there is very little traditional or generally recognized system of study for the craftsman to follow. It is left to the judgment of the teacher to decide what should come first, and how the beginner should be led on through the many processes which form the mental and manual equipment of a capable worker in jewelry. And yet no one will deny that any craft should be taught in a systematic and thorough way, and in a way to develop the inventive power as well as the manual dexterity.

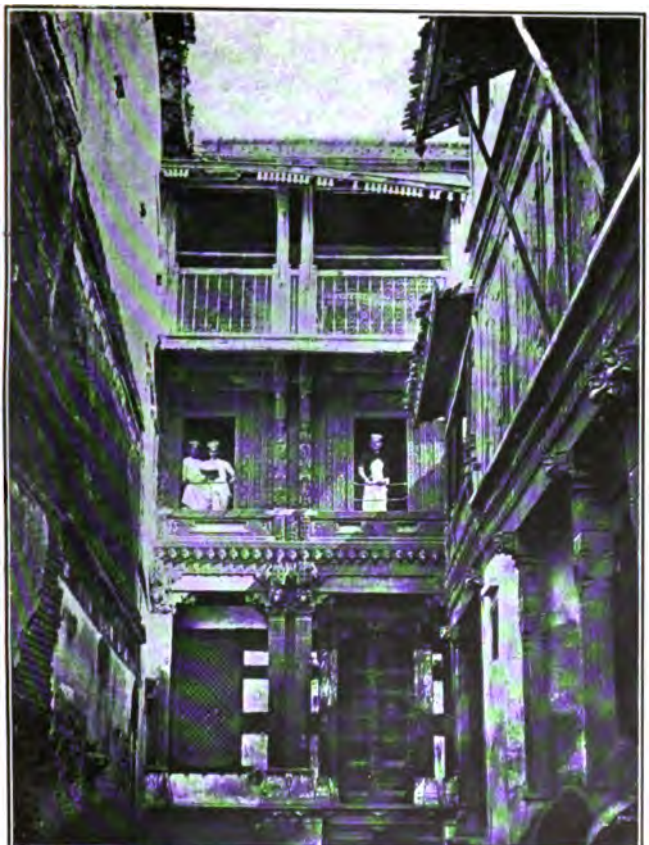
I am attempting in these few pages to formulate a system of training and in my opinion these exercises will give a beginner an introduction into the most essential rudiments of the technique. I feel if one wants to make a speciality of jewelry it is well to have an all round training in metal work and enamelling. It is difficult to learn the free use of certain tools on very small work.

You must, of course, first study design, for if you cannot make good designs for your jewelry, although you have good control over the manual side of the craft, it will be impossible to make anything worth while.

I should say the starting point in jewelry is to learn to use the saw. Practice sawing out simple designs until you can follow the line as well as you can draw



Window of a House at Amritsar.



House at Ahmedabad.

it with a pencil. You will soon get so that you can draw with the saw.

It is very important to draw the design upon the metal accurately. Do not feel that you can correct it with the saw and do not allow for unnecessary filing. The thing to get in the habit of doing is to do everything as directly as possible. You will find it a help to rub a little Chinese white water-color on silver to dull it down a little before drawing in the design. In transferring designs on rather large work you can use transfer paper, but you are very apt in small work to lose the drawing. On small work the thickness of a line one way or the other makes a great difference.

I find it a great help in many designs to draw construction lines in the silver, and you will find them a great guide. Fig. 7 will show the construction lines, and will also show how in certain designs you can use the drill to advantage, for it will save sawing around the small curves. You can in this case get the places located where you are going to drill, then use the center punch, and drill your holes and then draw your design around the holes.

After you can use the saw you can make a design which calls for a single stone. I should in this case not attempt to introduce anything new but the stone. This will bring in the use of hard solder. In soldering with hard solder (and I should never use soft solder in jewelry) you are bound to have your troubles. The first thing to do in making a brooch consisting of a stone, the design around which is sawed out, is to cut a narrow strip of fine silver

and bend it closely to the stone. I should use for this about 28 or 30 gauge silver. I prefer in most cases to use fine silver instead of sterling silver for it is very easy to fit to the stone, and when you are ready to set the stone you can press it against the stone without the slightest trouble.

Fine silver is so very soft it would not be practical to use for most things. It is very nice to use under enamels as it insures pure colors. Although fine silver is soft it is harder to melt than sterling silver, since the purer any metal is the harder it is to melt. For example you could use 18-karat gold as a solder for 24-karat, or you could use 14-karat gold as a solder for 18-karat and so on. You can easily make an easy flowing silver solder by melting together two parts of silver scrap and one part of brass spelter.

This thin band of fine silver that goes around the stone has first to be soldered. Bend it until the ends fit closely, then paint the ends with borax, and pick up a small piece of solder with the borax brush and apply it to the joint.

It is important to heat it slowly at first, for if you heat it quickly the borax will expand so as to open the joint and throw off the piece of solder.

After the borax is thoroughly dry apply the heat until the solder melts. When soldering I always have a steel point handy so if the solder starts to run the wrong way I can direct it with the steel point. Often times in soldering a small band the solder will melt and run on one side or the other of the joint, and you can melt the silver before the solder will run in the joint, but if you have a steel point in your

left hand you can easily with one touch direct the solder to the joint. After the joint is soldered try it over the stone and make sure it is the right size, then file one side flat. Always try it over the stone after this last filing to make sure you have not pressed it out of shape.

We now have the problem of soldering this small thin band on to the piece of metal on which the design is to be sawed out.

Cleanliness is the secret of soldering. The silver must always be scraped first. The problem of soldering two pieces of metal together, one a small piece and the other a large piece, is more difficult than just soldering the small band. In soldering two pieces of metal together in this way, do not play the flame on the solder. First of all dry the borax slowly. Now, as we are soldering a small piece of silver to a large piece, the thing to do is to play the flame on the large piece of metal. If you play the flame on the small piece the solder will melt, but it will run on the thin piece of silver as it will get hot sooner, but you will not have united the two pieces of silver. The point in soldering is to get the two pieces hot at the same time, and when it is hot enough the solder will run around the joint uniting the pieces. After it is soldered put it into a weak solution of sulphuric acid. This will clean off all the borax. You can now draw on your construction lines, and then the design, drill your holes, and saw out the design.

In learning to solder you must not feel that you have mastered soldering after having been successful in a piece or two; one must practice, first soldering

small things, and then large things, and also small forms to large forms. Do not ever forget that the main thing is to get the metal all hot at the same time. I find the mistake made by almost everyone when first soldering the delicate parts in filigree work is to play the flame on the part to be soldered and not to heat the thing as a whole.

I would suggest that at this stage in learning to make jewelry it would be a good idea to bend some flat wire into units. You can make an indefinite variety of units and with a unit or combination of units you can make an indefinite variety of chains.

Fig. 1 shows two chains and a brooch made out of a unit.

Fig. 2 shows the shapes of pliers which will be very useful in bending wire into various shapes.

In bending units into different shapes you will find yourself inventing ways to make your units all alike. I find a pair of pliers like Fig. 5 very useful in making a small curve at the end of wire. You will not find a pair of pliers of this shape on the market, but you can take a pair of round-nose pliers and file into this shape. In fact for many units you can file your pliers to special shapes.

Fig. 6 will show how you can file a pair of pliers to make this special unit. First of all, take a piece of flat wire, about three-quarters of an inch in length: next curve the ends, then bend it in the center. Then it is a good scheme to have a round wire fastened in a block, and place this unit at this stage over the wire.

You can now press with the pliers which have been

FIG. 1.

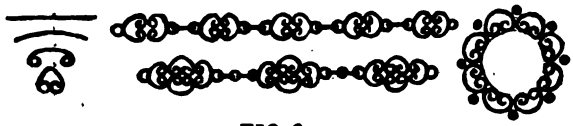


FIG. 2.

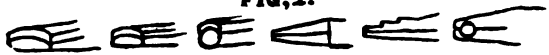


FIG. 3.

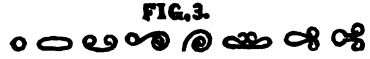


FIG. 4.



FIG. 5.



FIG. 6.

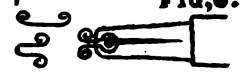


FIG. 7.



FIG. 8.

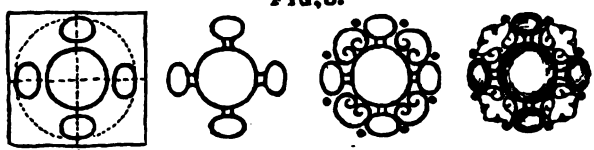


FIG. 9.

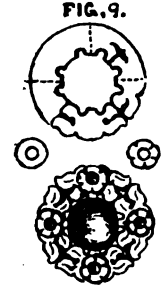
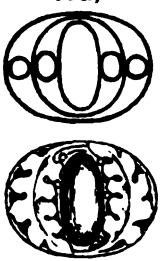


FIG. 10.



FIG. 11.



specially prepared and you cannot help making your units alike.

Fig. 3 shows a few simple units made out of flat wire, out of which you can make an indefinite number of chains, brooches and pendants. After making a few chains you will find you can make them nicely and quickly, and will find yourself getting quite expert in soldering. I would suggest at this stage to make a few units which are more solid in character than the wire units. Fig. 4 illustrates two such units. One of these units is made by soldering some wire beading around a large silver ball. Small flowers like this other unit can be made by drilling a hole the size of the centre and sawing out around it, after which file the petals into shape and then solder a large ball in the centre.

We can now easily make a brooch like Fig. 8. This illustration will show the various stages of the work. First of all make the settings for the five stones; draw in your construction lines and locate your settings and solder them on. Saw around the settings like the second figure in the illustration, bend the flat wire unit and spring it in between the settings.

In this case I should run the solder in from the back as it will make the finishing easier. You can now saw out some small forms and model them into shape with the file. In soldering them onto the wire-work the simplest and neatest way is to first melt a small piece of solder onto this last unit we have sawed out, scrape and borax the surface and place these units upon the wire, apply the heat and unite the whole.

Fig. 9 will illustrate a design with small flower

units, soldered onto modeled leaves. This is quite a simple design to execute if you go at it the right way. The first thing to do is to fit a band around the stone and make the setting independently of the rest of the design. I should now cut a hole out of a piece of silver 15 or 18 gauge, a good tight fit for this setting.

The first illustration in Fig. 9 will show the process of sawing. You can see the construction lines, and as you have a round hole out of the centre it will make the small amount of sawing to be done very simple. Instead of sawing the outside edge into the leaf-like shapes, cut a simple circular edge. Now when it is in this stage you can take your small needle files of different shapes and file in the leaves. You can in this case model the leaves very nicely with the files. The next step is to polish the leaves. If you have a motor you can polish them in a few minutes. Put a small brush in the motor and apply Tripoli wax. It is now time to solder the setting we first made to the leaves. If we had soldered this setting in sooner it would have been in the way in filing. When this is done make four small flowers, as already described and solder them onto the leaves.

Fig. 10 illustrates a simple way of making a very effective belt buckle. The flowers in this design are made as already described, with the exception that there is a stone in the centre instead of the silver ball. The left side of this illustration will show the under construction of the design which is to be sawed out. Now saw out leaves and solder onto the under construction as seen in the right hand side of this il-

lustration. The small veins in the leaves can best be done with the engraving tools.

Fig. 11 illustrates a design which consists of a wire work construction. Saw out of thin metal two leaves as shown in the lower part of the illustration, which can easily be modeled by punching them into lead. After soldering them onto the wire construction, solder in a few silver balls and you will have a very effective brooch.

EXHIBITIONS INCLUDING HANDICRAFT WORK.

NOVEMBER

BOSTON: *The Society of Arts and Crafts*, 9 Park St.
1–12. Textiles, Lace, Embroidery.
16–30. Silverware, Jewelry.

BUFFALO: *Society of Artists* at Albright Art Gallery. Days not yet determined. C. H. Horton, Assistant Secretary.

SAGINAW: *Saginaw Art Club*, 415½ Court Street, West Side.
2. Annual Arts and Crafts Exhibition.

SOCIETY BIOGRAPHIES.

The National Society of Craftsmen, New York City.

IN the spring of 1906 there 'met in the rooms of the National Arts Club, then at 34th Street, a number of artists, craftsmen and sympathziers in the movement to form a society of arts and crafts in New York city. The aim was to make it national in its scope and on a plan which might enable it to establish a vantage ground for the movement in this city and to meet the peculiar difficulties to be encountered in this great commercial center. The result of this meeting was the formation of the National Society of Craftsmen with headquarters in the new building of the National Arts Club, at 119 East 19th Street, with which it has thus been allied from the beginning. Now after a valiant struggle the Society is able not only to hold its own but to push forward. It confidently counts today 377 professional and associate members, is free from debt and with powers and hopes more vigorous than ever before.

At the meeting for organization held Friday, April 27, 1906, Mr. Frederick S. Lamb acting as chairman and Mr. J. J. Murphy as secretary, a plan for a constitution was submitted. The aims of the society as set forth were to promote the creation and sale of the arts and crafts; to maintain a permanent exhibition; and to establish a bureau of information for craftsmen and clients. The officers chosen for the

first year were; Mr. Spencer Trask, President; Mr. Arthur W. Dow, Vice-President; Mr. J. J. Murphy, Secretary; and Mr. E. McMillan, Treasurer.

The first annual exhibition was held in the galleries of the new building from December 3 to 15 and its success proved most gratifying to its members, especially those who had it in charge. This exhibition has been followed each succeeding December by one of like kind and of increasing importance.

During the following winters there has been much activity to promote the many sides of the work of the society. Addresses and lectures of much interest have been given. From time to time there have been small special exhibits and social teas to bring together craftsmen and clients. A library comittee has been chosen to form a small library and prepare a list for reference.

The National Society of Craftsmen is properly in touch with the movement on all sides. It is a member of the National League of Handicraft Societies, and is allied to the American Federation of Arts of Washington, D. C. All arts and crafts societies must be in sympathy with the hope expressed at the recent conference of the Federation held in Washington, that the applied arts will, as in Europe, come more and more to take an honored place in exhibitions with painting and sculpture.

Necessary recent changes in the management of the society have placed the responsibility for its maintenance and progress more directly upon its own shoulders. This call has been well responded to by

the active workers who are prepared to build upon the foundation so carefully and earnestly laid. Plans for furthering the work of the society have been entered upon with enthusiasm and the society approaches the summer of 1910 with increased courage and an earnest belief in its future and that of the cause for which it stands.

The present officers are Vice-President, Lockwood deForest; Treasurer, J. Charles Burdick; Secretary, Frederick S. Lamb.

The Portland Society of Arts and Crafts Portland, Maine.

THE Portland Society of Arts and Crafts was formed almost two years ago. It has as its aim the stimulation and growth of the craft movement. The growth has been slow but steady, and the society now has twenty members who are sincerely interested in their work. Many of them are now studying design with the intention of later applying it to the different branches of craft work.

The officers for the following year are: President, Jessie L. Thompson, 519 Cumberland Avenue; Vice-President, Mrs. Edward M. Stephens; Corresponding Secretary, Mrs. John Howard Hill, 272 State street; Recording Secretary, Mrs. Walter H. Butterfield; Treasurer, Mrs. Arthur H. Alexander; Delegate, Mrs. George M. Walker.

At the last meeting of the season which was held in April, a talk was given by Miss Thompson, the president of the society. She chose as her subject,

FARMING IN CONNECTION WITH A POTTERY AND TILE WORKS.

J. H. DULLES ALLEN.

IN reference to Mr. Chettle's article in the July number of HANDICRAFT, it is attempted to set forth here some of the advantages of farming in connection with the craft of clay-working.

If one property be found containing clays suitable to use for red and white bodies and also the moulding sands for them, it will obviously be of some extent. At Enfield, fourteen miles from Philadelphia, this area approximates ninety acres. The land surrounding the works and the fields where the clay occurs are farmed.

The advantages of this combination are:

(1). Coöperation with the farmer, so that in the intervals of farm work his horses and men can turn to hauling clay and sand, making deliveries of large orders, etc.

(2). The possibility of owning the clay beds and sand banks and being able to supervise the digging.

(3). The ability to provide homes for the craftsmen and their families near their place of work. (The property contains five houses where the chief workmen live, aside from the farmer's house and one or two others).

(4). Other considerations are the ability of the workers and their families to engage in small country pursuits; having flower and vegetable gardens, raising chickens, boarding dogs, keeping a cow, etc.

Design as Carried Out in the Principal Arts, and showed illustrations under the different headings. She showed how the principles of design, harmony, balance and rhythm governed our daily lives, our physical, mental and spiritual growth, and subsequently the expression of our ideals and ideas by these principles in the arts.

These arts were given in the order of their growth: making sounds, which includes music; making movements, including gymnastics and dancing; speech, including reading and writing, which leads to drawing and painting; sculpture, including modelling and carving; construction, with all kinds of materials; and reasoning, including mathematics and logic. The speaker also showed how the two motives, design and representation, worked together, first one and then the other predominating

The examples illustrating the arts included selections from Tchaikowsky, a song adapted to Rubinstein's melody in F, readings from Shakespere, Browning and Emerson, Japanese writing, pure design, reproductions of paintings, photographs of sculpture and architecture, examples of carving and the different crafts, and illustrations by drawings of the use of the principles in logic and mathematics.

(5). Board is found at the various houses for the extra workmen required from time to time. (A "Tea Room" provides for the visitor or the visiting craftsman, the proprietor being a sister of one of the resident craftsmen).

(6). Again, as minor considerations, farm products are available for the workers and their families — chickens, milk and eggs — hay for packing large shipments of tile, fallen wood for kiln fires, and finally the clay mined does not bear all the burden of the interest on the money invested in the land where it lies.

The advantages enunerated are patent: yet chief in this combination at Enfield are more subtle considerations. These we feel are of weight and might obtain with any other craft and farming.

(1). The community of interest of the workers, and (2). The influence upon the families, especially the children; the atmosphere, indefinable yet strongly felt by the boys and girls of to-day — the craftsmen of tomorrow; in short, this intangible asset — the spirit of the hive.

Your recent correspondent hinted at health rather than wealth and we do not take issue with him, yet who shall value this asset? Is it assessable? And in this atmosphere does not there lurk the opportunity for the craftsman's truest effort?

Call the spirit medieval, if you will; we term it modern; not past but present: and as for the children, are they not "the segment of the circle of a better order?"

EDITORIAL.

THE article by Sir Frederick Treves which we reprint this month from *The Nineteenth Century and After*, is particularly interesting as the expression, on the part of a scientist, of his concern at the loss of manual skill; a loss which has resulted from the modern system of production. It is certain that no machine has ever been invented to compare in delicacy and accuracy with the trained human hand. When to these powers of the perfected machine are added those of initiative, control and spontaniety it will be seen how far the product of the human hand and brain can excel the output of machinery. Mr. de Forest shows this month how far the hereditary training of craftsmen in India has led to the child in his early teens becoming a trained and resourceful worker. If the training of the powers of observation has led in India to the retaining of of the old traditions of dexterity and taste, it would seem that our educators would find valuable suggestions in a study of the systems of Indian caste training.

It is the aim of those interested in the arts and crafts movement to stop this loss of manual skill which is so evident to careful observers and is so forcibly stated by Sir Frederick Treves. The two articles published this month seem to emphasize the need of active efforts, while pointing the way to the accomplishment of the desired end.

WITH THE SOCIETIES.

WE have received the first copy of the "*Arts and Crafts Bulletin*" which the National Society of Craftsmen, New York, propose publishing monthly commencing with the October issue. This first "summer number" gives an interesting account of the Society's work up to this time and explains the aims of the Bulletin. Such a publication should do much to bind the membership together and to keep members informed as to matters of mutual interest. Here's good luck to the venture!

. . .

IT is desired to keep the list of exhibits as accurate as possible, but this can only be done through the coöperation of all Societies. It will be appreciated if the Editor is notified promptly as soon as dates or schedules for exhibitions are arranged, so that as early notice as possible may be given in these columns.

. . .

ANNUAL LEAGUE CONFERENCE, 1910.

THE local committee in charge of the programme for the Chicago conference send the following announcement. This will be supplemented with later news if received before going to press:

"The Conference of the National League of Handicraft Societies will be held in Chicago, October 24, 25 and 26.

"The Art Institute will be the center at which the

conference will be held, and where the exhibition will be arranged.

"Plans have not as yet been entirely completed, as members of the local committee are only now getting back into the city. The assurance of a thoroughly interesting programme however, includes, besides those officially connected with the organization such names as Miss Jane Addams of Hull House, Dr. Harry Pratt Judson, President of the University of Chicago, Mr. William M. R. French, Director of the Art Institute, Professor Thomas and Dr. Vincent of The University of Chicago.

"The plans will probably include a Reception at the University, a Luncheon at Hull House, an Open House at the Fine Arts Building, where the shops of many of the local craftsmen are located, and an automobile tour of the city."

PROGRAMME.

MONDAY, October 14, 9 a.m. Delegates will present credentials to Mr. R. R. Jarvie, at the Art Institute, Michigan Boulevard. Attendant at the door will direct them to the proper room. 9.30, Address of Welcome by Mr. W. M. R. French, Director of the Art Institute, Chicago. Business meeting, reports by officers and committees on nominations and on credentials. Reports of societies. Adjourn at 12.30. Afternoon session, Art Institute, 2 p.m. Either continuation of business meeting, or informal view of the Institute collections, including the Travelling Exhibition of the League, exhibit of work of local craftsmen and of the Chicago Society of Etchers. Prob-

able address by a local artist of note. Evening, 7.30 to 8.30, the studios of the Fine Arts building will be open for inspection. 9 p.m., reception at the Art Institute.

Tuesday, October 25. All meetings at Hull House, Halsted and Polk streets. Morning session, 9.30. Business meeting. Election of officers, continuation of reports from societies. Delegates will be the guests of Miss Addams at luncheon. Afternoon session. Business meeting and address by Miss Jane Addams. Dinner may be arranged for at the Hull House coffee house, so that those who desire may remain and in the evening have an opportunity to inspect Hull House.

Wednesday, October 26. It is planned to have all sessions at the University of Chicago, and arrangements will be made so that meals can be secured at the University. The necessary business will be completed at the morning session, with addresses and discussion in the afternoon and a reception in the evening. The local committee is now looking up accommodations for delegates and guests. Those wishing to make arrangements in advance may write to Mr. R. R. Jarvie, 1340 East 47th street, Chicago. On arrival (before Monday and if accommodations are desired) telephone Mr. Jarvie at his office during business hours, Oakland 2171, or in the evening at his house, Douglass 2272, and he will explain where accommodations can be secured; or later arrivals can make arrangements when registering on Monday morning.

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BOOKS ON THE ARTS & CRAFTS

Handicraft Book Service.

The demand from craftsmen, both amateur and professional, for books dealing with the various crafts has brought many requests to HANDICRAFT for information. In order to provide adequately for this demand we have in preparation a

CATALOGUE OF BOOKS ON THE HANDICRAFTS

PART ONE, dealing with *Theory and Practice* will be ready October 15, and will be sent to any address. In this list all available books on the practice of the various artistic crafts will be catalogued under their appropriate heads.

PART TWO, dealing with *History and Examples* is in course of preparation, and will be issued shortly.

Handicraft Book Service

Montague, Massachusetts.

EVANSVILLE, INDIANA: Arts and Crafts League, Miss Harriet Erhman, Secretary, 624 Upper 2d Street.

GREENSBORO, NORTH CAROLINA: Tne Arts and Handicrafts Guild, Mrs. F. P. Marshall, Secretary, 354 Church Street.

HARTFORD, CONNECTICUT: Arts and Crafts Club, C. Louise Williams, President, 60 Lorraine Street.

HELENA, MONTANA: Helena Society of Arts of Arts and Crafts, Mrs. P. B. Bartlett, Secretary, 501 Benton Avenue.

HINGHAM, MASSACHUSETTS: The Hingham Society of Arts and Crafts, Emma R. Southworth, Secretary, Hingham.

KANSAS CITY, MISSOURI: The Arts and Crafts Society, Clarence E. Shepard, President, 305 Scarrett Building

MELROSE, MASSACHUSETTS: Melrose Society of Arts and Crafts, Mary S. Sargent, Secretary, Melrose.

MINNEAPOLIS, MINNESOTA: Handicraft Guild, Florence Wales, Secretary, 89 Tenth Street, South.

MINNEAPOLIS, MINNESOTA: Society of Arts and Crafts, Miss Marion A. Parker, Secretary, 516 Fourth Street, S.E.

NEW JERSEY: The Arts and Crafts Society of New Jersey, Mrs. Anna M. Allen, Secretary, 516 William Street, East Orange.

NEW YORK, NEW YORK: National Society of Craftsmen, Frederick S. Lamb, Secretary, 119 East 19th Street.

NORWELL, MASSACHUSETTS: The Norwell Society of Arts and Crafts, Mrs. Arthur L. Power, President.

PEORIA, ILLINOIS: The Bradley Arts and Crafts Club, Arthur F. Payne, President, Bradley Polytechnic Institute.

PETERBOROUGH, NEW HAMPSHIRE: The Handicraft Workers of Peterborough, Miss Anne E. Hamilton, Secretary, Peterborough.

PHILADELPHIA, PENNSYLVANIA: The Arts and Crafts Guild of Philadelphia, Margaret A. Neall, Secretary, 237 South 11th Street.

PORTLAND, MAINE: Portland Society of Arts and Crafts, Jessie L. Thompson, Secretary, 10 Sherman Street.

PORTLAND, OREGON: Portland Arts and Crafts Society, Mrs. R. E. Moody, Secretary, 369 Aspen Street.

PROVIDENCE, RHODE ISLAND: The Handicraft Club, Mrs. Howard J. Greene, Secretary, 375 Olney Street.

ST. LOUIS, MISSOURI: Society of Applied Arts, Miss Cecelia Robinson, Secretary, 807 North Grand Avenue.

WALLINGFORD, CONNECTICUT: Art-Crafts Society, Henry Winter Davis, Secretary.

WAYLAND, MASSACHUSETTS: Wayland Society of Arts and Crafts, Mrs. Arthur G. Bennett, Secretary.

THE very producer, the designer and craftsman, too, has been lost sight of, and his personality submerged in that of a business firm, so that we have reached the *reductio ad absurdum* of an impersonal artist or craftsman trying to produce things of beauty for an impersonal and unknown public — a purely conjectural matter from first to last.

Walter Crane.

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HANDICRAFT

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VOLUME III 1910 NUMBER 8

NOVEMBER

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ILLUSTRATION: A JAPANESE STENCIL

PUBLISHED BY THE DYKE MILL INC. MONTAGUE MASSACHUSETTS · ONE DOLLAR A YEAR TEN CENTS A COPY

THE PRINCIPLES OF HANDICRAFT

MOTIVES. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain

II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. ARTISTIC COÖPERATION. When the designer and the workmen are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL COÖPERATION. Modern Craftmanship requires that the idea of patronage be superceded by that of reciprocal service and coöperation.

V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

. . .

"It is only possible to answer for the final truth of principles, not for the direct success of plans."



HANDICRAFT

VOL. III. NOVEMBER 1910 No. 8

A PRACTICAL APPLICATION OF THE JAPANESE STENCIL.

MIRIAM B. PEARCE.

THE Japanese Department of the Boston Museum of Fine Arts has recently placed on exhibition a remarkable collection of Japanese stencils. Most of the sheets are 12x15 inches, but among them are many crest designs 1½ or 3 inches in diameter, usually of circular form, and it is of these I wish to write.

First let us see how the Japanese prepares his stencil. Instead of using the heavy stencil paper we find ready prepared in the stores, he uses a very thin sheet, never heavier than manilla paper and for the delicate designs, much thinner. This Mulberry paper is soaked in the astringent juice of the unripe persimmon, called *shibu* or *kaki-no-shibu*. This is tannic acid which makes the paper very tough and of a red brown color. Some say a thin coating of hard drying oil was spread over this.

The oldest stencils are almost black and of very much better quality than those made from the paper of to-day. Often old manuscripts were used for these stencils and the black characters may still be seen on the margin.

Anderson says the process is claimed as the inven-

tion of Someya Yuzen, a dyer of Kioto, in the latter part of the 17th century, and specimens of his work are said still to be in existence.

The design was drawn with ink on a sheet of paper and this was placed on the top of from ten to sixteen sheets of paper, the two upper corners of each sheet being placed over two pins to keep them in position. Then with a long, thin, sharp knife which the craftsman pushed before him, and various sharp gouges and punches he cut the most intricate and lace like patterns. When the design was evenly distributed all over the plate, only one thickness of paper was used; but many of the designs are very delicate with large open spaces and have to be reinforced.

To do this, they lay one sheet down over the two pins and cover it with rice paste, then silk threads are laid in each direction from side to side and from top to bottom, all over the plate about a quarter of an inch apart. The wrong side of the next sheet is then covered with rice paste and placed over the two pins to fall exactly on top of the pattern of the first sheet, and when pressed together, it is almost impossible to believe there are two. These threads are always of silk, never of human hair as many writers have claimed.

Often each sheet makes a complete pattern, but sometimes it takes two or more stencils to complete the design. Marks are made on the edges to indicate where the repeat will come. A single color is used on each sheet.

The Japanese seem to use the stencil for everything

and in looking through a stock of several hundred stencils, you will rarely find a duplicate. Their blue and white towels, their cotton crêpes and their silk crêpes are all stencilled. Often the first part of a design is stencilled and then it is touched up by hand. The brushes they use are much softer than ours, as our stiff bristles would tear the delicate silk threads. All their textiles are done with dyes, never with oil paint so much used in this country.

They have two modes of stencilling. One is to place the stencil on the material and rub the dye into the pattern, producing a design in color on white. The other mode is called "resist stencilling." A paste made of rice flour and wheat bran is rubbed through the stencil and into the material, then the whole piece is dipped into the dye, which must be cold. After this color is set by steaming, the white paste (called resist because it resists the dye) is washed out of the material, leaving a white figure on a colored ground. In this way the white crest is left on the sleeve of a black silk coat.

Another form of resist called *gofun* is made of powdered oyster shell and glue, and when rubbed through the stencil leaves the design in high relief like gesso. This is used on paper for walls, etc., showing white on a tinted background.

These stencils can be studied with great profit by the designer. Nowhere can one find better examples of harmony, balance and rhythm. The background is as carefully planned as the design. One interesting effect is gained by using the same flower, perhaps a cherry blossom, cutting one out entirely and

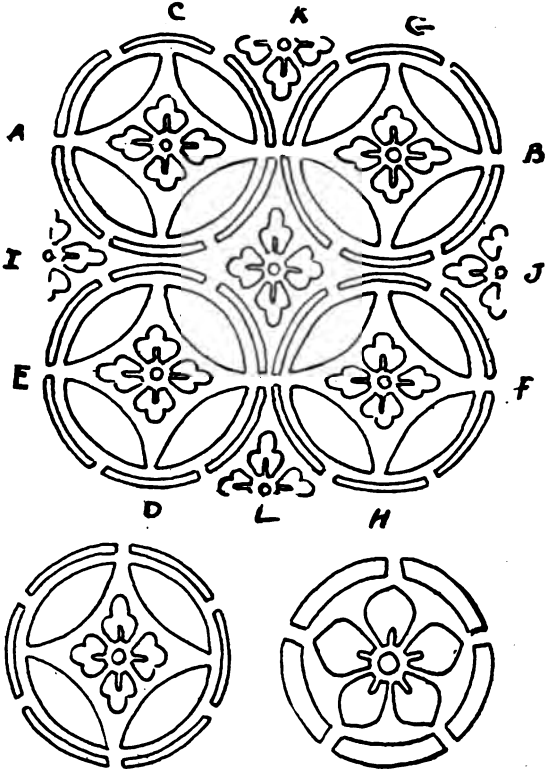
with the other cutting only the outline so that the print gives one colored flower and one outlined flower. The carp is a favorite subject set in rhythmic swirls of water. The stencil reproduced in the frontispiece is a very effective, bold design, the stable leaf contrasted with the well balanced scrolls of the background.

The frontispiece illustration is made from a blue print taken directly from the stencil, which gives the same result as painting through the stencils.

Blue prints can be made in this same way, by placing the stencil over the blue paper in a printing frame, exposing to the light and then washing thoroughly in water. In this way a record of all stencil plates can easily be kept.

Now, among these stencils are many designs of crests, often enclosed in a circle, some one and a half inches and some three inches. If you live near the large Japanese shops you can buy plenty of these, but if not, you can draw one carefully on manilla paper, lay it on a sheet of zinc, and cut with a sharp knife. Coat this with a very thin wash of shellac diluted with alcohol.

Lay this stencil on a sheet of brown paper and transfer it to the paper. Draw a diagonal line through the center AB, then lay an angle on this diagonal and get the other line CD. Also draw the diagonals to correspond across your stencil from edge to edge. Lay the stencil, with the diagonal line on the continued line of the first diagonal, as far from the first as you wish to place it, touching it or a short distance apart. Draw the second diagonal EF of this


C
K
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H

with your angle. Mark the distance AE on EF and FH to get your centres and repeat the stencil on each. This will leave a space between the four circles into which the central motive will just fit. You can leave this space plain or you can design a new motive in harmony with the other. This completes your design.

It will be easier in stencilling a table cover or some large surface to make a new stencil of this whole unit to repeat.

When you have completed your stencil, take a piece of linen of a neutral tone, lay it over a piece of blotting paper and pin firmly to a board. Indicate your squares with chalk lines and then pin your stencil in place. A good color combination for this makes the centres orange, the petals yellow ochre, the ovals neutral blue and the circles blue green.

If the border be a strip of plain color (blue or green) be sure it is strong enough to hold in or frame the broken pattern of the centre, or the plain color can have a row of circles through the middle of it.

With the large number of geometrical designs in these crests one can plan infinite variations.

For heavy materials like crash and linen the oil paints are easy to use, diluting them with a mixture of one part Japan dryer and two parts turpentine. For thinner materials it is better to use dyes. If you add one-half a teaspoonful of dextrine to one cup of liquid dye it will help fix the color and give much better results.

If you are interested in dying read Dr. Charles E.

Pellew's articles in *The Craftsman* for 1908, particularly Chapter X.

It is hoped that the craftsmen living near Boston will make a point of visiting this exhibition of stencils. The department is always glad to give any possible assistance to those who are studying.

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Modern Dye Stuffs Applied to Stencilling. *Prof. Charles Pellew.*

INDUSTRIES AT HOME IN KABYLIA.

MADELINE YALE WYNNE.

BY industries at home, may be meant industries where they were born and brought up, in the midst of their inherited surroundings. Transplant as best one may any given kind of work, weaving, pottery-making, metal working, embroidery or other craft; transplant these crafts, add to their intricacy or their efficiency, still there will crop out in some subtle way traces of the quality that inheres in them—it may be a kink of Orientalism or some flavor of Scandinavia—and the mind instinctively refers them to their origin.

Therefore, as mankind has wandered since the time of Eden's probably protected industries, with High Tariff perplexities and the rest of it, and as all peoples have a craze for belongings, there has been going on a constant interchange; fibulas have travelled as persistently as the American sight-seer, and scarabs have not needed to spread their folded wings for flight, but, in spite of their inexorable immobility, have succeeded in alighting among strange Gods, in the finger ring or on the necktie of the man who knows. The fibula, made to secure the folds of the *haïk* or any flowing drapery that flapped too widely for convenience or for custom's dictate, comes by devious ways, and through centuries of wandering, to rest at last in the South Kensington Museum, to point a moral and adorn a tale for the benefit of to-day's worker in metals.

The beaded and feathered head-dress of the North American Indian, the mummy cloth, brown and spicy with funeral bedeckment, and the prow of the Viking's proud craft rest now under one roof, and though together, they yet remain forever apart. They scarcely need the numbers and the catalogue to tell the passing observer where they were born and whence they came.

To be sure it might be said that there had been inter-weavings on the way, that the Orient had more than shaken hands with the far North; but in spite of it all, in spite of adaptation, misappropriation, degeneracy or perfecting, there remains in each thing made by human hands, a something hereditary, inherent, undefinable, autochtonous. And this quality is the essence or spirit of all work created by man, it is the everlasting You or Me.

In the Djurjura mountains of Africa, that snow-capped range whose opal gates bar Algiers from the Desert, there lives a tribe of people called Kabyles, yellow-brown people, with eyes that observe but do not reveal. They may not be Arabs proper, if an Arab proper there be, for Arabs, like the travelled fibula and scarab, have wandered wide and taken on many traits and tricks. The Kabyles are quite unlike the other Algerian tribes, not only as to their walk and carriage which tells of the free life and clear air of the mountains, but their industries are peculiarly their own. The jewelry, mostly of silver with enamel decorations set with coral crudely cut, is freely decorative, and quite cleverly made. The decoration is not, in a niggardly way, reserved for

the right side, but is delicately introduced on the back also, making both sides equally interesting. The discs of silver, with green and blue enamel set with coral, are very distinguished in their effect, though, sad to say, only the old pieces are beautiful; the modern ones are ill-made, of dirty hue, and badly enamelled.

Most of the modern pottery to be found in Algiers is either brought over from Spain, or made by the Kabyles. That which is made by a handful of workers in the craft movement, and taught to the young Arabs in the schools of Algiers, is at present a negligible quantity.

Off in a remote corner of the mountains lives a group of Kabyles who today, as for generations past, are fashioning vases beautiful in shape and color, and which are almost identical in character with some recently excavated Greek work. These vases are of fine texture, unglazed, and of a full yellow-grey white, with banded designs in black.

And here again, in both Spanish and Kabyle pottery, is to be noticed the heredity of type. The Spanish is undecorated, of a rich green glaze, fragile, but good in form and color. The Kayble is unglazed, more sturdy, and more primitive.

As we gathered from common report, the Kabyle finds it to his abvantage to sell his own handiwork, and buy cheap Spanish ware for domestic use, as we of Sometown weave to sell, and buy to wear; quite properly, too, as few craftsmen can afford to wear their own make. This is modern economics.

A native of Kabylia gets permission of the French

government to come to Algiers to sell his own and his neighbors' work of the year; his leave of absence may be for a month or six weeks, he packs his goods on a donkey and comes to town. A tall spare figure of a man, walking by the little heavily-loaded beast, crossing the hills where snow lies the year round, passing through the ravines and up by Kabyle towns that lie on the steep inclines like clusters of nests made by the mud-wasps; slowly and gravely he walks toward his market, the place where people haggle and chaff and finally buy his pottery or *haïks*, for ornamental uses; while he with the small earnings turns back, carrying Liverpool china in exchange for his hand-made pottery, and some (to him) better-worth-while burlaps, in place of his bartered, beautiful wool *haïk* or rug.

With what greed does the lover of beautiful weavings handle the cream-white fabric, with its blue, jewel-like, intricate border, or the all-over-figured rug, indigo blue figures with but little white showing, the blue interspersed with bits of fine red and yellow, so small in quantity as compared to the blue, that it only serves to warm and mellow it. But seen near, one finds that there are innumerable tiny patterns in color running through the blue, which sparkle as do the red and blue lights in the black opal.

The grave Arab asks one hundred francs for the rug. "Very cheap, for I must sell it; my time is at an end, I must go back to the mountains."

"Very nice, but too much."

The buyer means, too much for his purse, the Arab means, very cheap for the rug, and so it is, infam-

ously cheap. In the end the buyer gets it for less, the Arab confides his precious *haïk* into the stranger's keeping, and the incident is not closed. For the Arab goes home to the mountains and weaves for another year till he comes again to town. Slowly he weaves, on his primitive hanging loom, and tries in vain to make his children take an interest and continue the hereditary industry. Meanwhile the new owner of the rug gloats over it and fairly wallows in the soft thickness of the wonderful fabric, which, for generations, shall tell the tale of the Kabyle weaver and how the border is a pictured story of his own houses and village.

This is the present day history in Kabylia, it is like unto that in our own towns. The older generations worked to live, wove to wear, and wove beautifully to satisfy the artistic Must; their children forsook the loom and bought for use. The arts and crafts movement, headed, herded, and nourished by enthusiasts, is trying to knit the old need into the new life. We have to apologize for our activities till, on some happy day, the balance sheet shows a pecuniary success. Then, and alas, only then, are we justified.

In Kabylia the missionaries are factors in keeping alive the old work. They are fostering the languishing industries, and from them come to the cities new weavings, sometimes very beautiful, too often self-conscious, as is so much of our own work. The warp is hung more evenly, the woof is regular and will bear inspection.

But our beautiful rug, bought from the grave Ka-

byle who wanted to get back to his mountains, *our* rug is gloriously sinful. The warp runs wildly down, and exhilaratingly up, and compensation is made in some heretical way, so that when the end is reached, there is a field of cream-yellow surface, as beautiful as a field of flowers, where irregularity of detail flows into a perfect whole.

ON THE MAKING OF HOOKED RUGS.

SEVERAL years ago the question of hooked rugs came before the Jury of one of the larger Societies. After careful consideration by the Jury, a special committee was appointed to look into the questions raised by the group of rugs then under discussion and to prepare a written report, to be approved by the Jury before being forwarded to the maker of the rugs. The various phases of the manufacture of rugs of this type were gone into very conscientiously by this committee and the following report was submitted to be approved by the Jury. This report has recently come to light again, among some papers of the time, and it contains so many valuable suggestions that it seems well worth presenting to a larger audience than the single individual for whom it was prepared, who acknowledged its receipt with a general disagreement with all the views expressed by the committee. It is fully realized that the intervening years since this report was written have brought about conditions which would lead to changes in certain clauses, if the report were to be presented now. This is perhaps notably true as regards aniline dyes, which have been wonderfully perfected in the last two or three years and when properly used will, it is understood, secure results which were impossible ten years ago. The fact remains, however, that in its spirit and purpose this report is a notable example of what is possible when a trained Jury undertakes seriously to study definite

problems of artistic expression in order that the craft under discussion may be raised to a higher plane.

The questions considered in this report are still live issues, regarding which there is, no doubt, much later knowledge now available. It is therefore suggested that readers agreeing with, or taking exceptions to, the point of view expressed or the claims made in the report, should express their views in writing and send them promptly to the Editor, that we may have in an early issue of HANDICRAFT a symposium on the subject which would be of real and permanent value.

REPORT ON HOOKED RUGS.

IN presenting its criticism of the hooked rugs submitted the Jury wishes, first of all, to emphasize its appreciation of the industry and effort represented, together with its equally earnest desire to see the industry and effort turned into channels which shall be productive of more beautiful results in the rugs, and more satisfactory conditions of work among the makers of the rugs, and more creative power on the part of each individual maker. For every bit of adverse criticism given, the Jury wishes to give also a suggestion for betterment, so as to produce, not a reason for discouragement, but rather a chance for real progress and benefit to all concerned.

First then, the points of adverse criticism are the following:

1. The *designs* show a too superficial study of Oriental motive and pattern, and are lacking any spontaneous development necessitated by the method of

work itself. The patterns have a baldness and largeness of scale, and a disintegrated feeling, which prevents harmony and comfort to the eye.

2. The *colors* lack life and depth, and seem to have a *faded* rather than a soft quality which was evidently the result desired. The use of anilines is very greatly to be depreçated, because crudity or deadness seem, thus far, to be the only possibilities for aniline colors, even if they can be made fast, which is an open question.

3. The *texture* is not, as it should be, in all good rugs, one of the primary beauties and charms. The play of light and shade, which is the glory of a rug with a real pile, is an impossibility in a textile formed of little loops of already woven material.

4. The use of small strips of cloth instead of yarns, the cutting up and dying of good cloth only to weave it into another fabric, is as lacking in beauty as it is uneconomic and contrary to the traditions of good craftsmanship the world over. (The unravelling of the cloth and use of the ravellings instead of strips would not improve matters.) The best workmen have never been wasteful of labor or material. This criticism is made in spite of the respect due to the industry which in the olden time utilized the contents of the rag bag because no other material was at hand, and there was no other use for the rags. Modern times having changed these conditions there is no advantage in clinging to a method which, at best, had only one merit, that of putting to service an otherwise waste material.

5. It is a serious preventive of progress in the work

that the rug makers are not also the pattern makers, and that the amount earned by each worker, even the maximum, is not sufficient to warrant the expectation of the production of real beauty, on the part of the worker.

6. The making of wall rugs in this material is to be discouraged, the texture not being rich enough or interesting enough in itself and not capable of a sufficiently delicate or sumptuous treatment to render its use appropriate. This especially applies to such things as the reproduction of coats of arms, which always need either elaboration of rendering, or richness of material, and certainly fineness of drawing, to make them objects of beauty, and these things are beyond the sphere of the hooked rug. The use of the "jewelled rugs" is also an incongruity.

Second, the points of favorable criticism are these:

1. The idea of continuing and developing an old time industry, and guiding it from being a mere time killer, or a means of utilizing waste-material, to becoming an *art* that shall give not only income but pleasure to the producers, is an admirable one and one which should be encouraged to the utmost.

2. The work has the advantage of having been somewhat organized and advertised.

3. The stoutness and evident durability of the rugs are to be commended.

4. The patience and industry which they represent and the obvious endeavor to do good and useful work is greatly to be approved.

Third, the Jury offers the following suggestions for change and improvement, and does so with much

sympathy and the desire to see the work become a true success, from every point of view.

1. The matter of design: In the study of oriental rugs (which are always our standard of excellence) it is evident that there are two important reasons for the permanent satisfaction they give, as to their design. One is the use of small motives, or the subdivision of large motives and the other is the simplicity of motive, together with the ingenuity in us-



ing simple and few motives to give the *feeling* of infinite variety. It is better then, to take this lesson or theory of design from the orient, rather than to select a motive here and there, or do anything imitative. The suggestion is offered that if very simple small all over-patterns were attempted, and *very few* kinds attempted, that in all probability the workers themselves would easily grow into the habit of making their own patterns. A small diaper or scale or ogee pattern, or a small isolated spot, are things which are capable of infinite variation and combination, both for the field and for borders, and they are moreover capable of widely different treatment by different people, yet always keeping enough similarity to give distinctive character to this particular kind of rugs. It might even be possible to let some one small motive become the distinguishing element

of the industry's design, just as the so called palm-leaf is the distinguishing element in an Iran or Sarebend rug. A little form like the pine tree of its native soil might not be an impossibility.

2. It is suggested that the matter of vegetable dyes be carefully investigated, and the endeavor made to produce, say *three* good, beautiful, permanent colors, perhaps a red, a yellow and a blue which with black and white would give fully enough opportunity for variety and combination. Then get softness of tone rather from the subdivision of these *pure* colors, than from the weakening of the colors themselves into tints and shades. This gives the rug a chance to grow old gracefully. In this connection the book of receipts, etc., pertaining to vegetable dyes which was published by William Morris would be of assistance.

3. It is recommended that yarn be used instead of cloth, and a true pile be formed instead of a loop. This will of course mean a radical change in the method of work, even to its becoming not a truly "hooked rug", but it is thought wise to advise this because the loop of cloth is such a hopeless obstruction to the beauty of the rug, whereas the knotted yarn, which forms a pile is a great opportunity in itself for beauty, and moreover it is not a difficult thing to learn, and rugs have always been made in homes and by agricultural people, and there is nothing in the nature of the work which prevents its being thoroughly practicable. It is just as easy to buy wool, as to buy cloth, and it is a much more direct way of working, and the result far more beautiful

than is possible for any treatment of shredded cloth.
4. If the wools are dyed in comparatively small quantities and by different people, even though they follow the same receipt, there will come that natural variety of shade which is another great charm of eastern rugs.
5. The Jury is not quite ready to accept as final the decision that the workers are not capable of making their own designs. If they are guided, and encouraged to begin with A and not with Z, if they attempt only the simplest of motives and combinations, if they do not struggle, consciously, for variety, they will certainly in time develope a sense and discrimination in the matter of design, and they will then become not merely employés but interested creators and it is a foregone conclusion that the product will be vastly improved, and their own pleasure and profit greatly increased. It is an indisputable fact that the things which have produced good work in the past, have been independence and responsibility on the part of the craftsman, and without these two things no permanent or vital success is possible.
6. The jury recommend a very serious consideration of the fact that no art or industry can hope for lasting success, or respect from the public, which is paid for on the basis of *amateur* work. At least a *living wage* is necessary, and amateur work seldom receives that. It is of course impossible to lay down any definite rules about the right amount of payment, but on general principles it may be said that a worker in order to do good work must be paid enough so that it is not necessary to work at high

pressure for eight or ten hours a day, in the mere mechanical execution of a pattern, but can afford to give the work careful thought and do it slowly enough so that change and improvement are not only possible, but natural and inevitable.

7. It is freely acknowledged that our whole problem of craftsmanshtp is most difficult because of our lack of tradition and lack of independent workers to keep tradition alive; but we believe that it is not a hopeless problem, and we believe that the rug industry in question has a real opportunity before it to share in the solution of the problem.

SOCIETY BIOGRAPHIES.

Arts and Crafts Club of Bradley Polytechnic Institute.

THE Arts and Crafts Club of Bradley Polytechnic Institute is essentially a student organization, though its membership now includes several of the instructors at the Institute and many former students who are now teachers or art workers in the city. It was organized in November, 1898, and is, therefore, nearly twelve years old. The aim of the Club is not primarily to produce works of art for the market but rather to educate its members through the study of art and through the making of beautiful things in accordance with "The Principles of Handicraft." Comparatively few of the articles exhibited by its members have ever been sold, though many of them would have found ready purchasers had they been offered for sale. From the beginning the Club has consistently held to its educational idea.

The work of the Club is accomplished through meetings of its members and small exhibits gathered together from time to time throughout the school year, and especially through its annual exhibition held in June which brings together all the best work done in the school during the year. In 1910 certificates of excellence were awarded in twenty-five different classes of work and the exhibition was visited by more than one thousand people. The metalworking, represented by six classes, including jewelry and

engraving from the trade achool of the Institute, attracted much attention, though some of the pieces of needlework, leather, furniture, and interior decoration, were no less worthy of commendation.

The meetings for discussions, as well as the minor exhibits of the year, are usually held in the beautiful Social Hall of the Institute where the members gather around a large open fire and enjoy the informal talks by members and guests. Sometimes the leading talker of the evening is a member back from a year's study in Paris, or an instructor who has been visiting the craft centers of England, or a friend who is a collector of fine Oriental rugs, or an officer of the Club who discusses the principles of the arts and crafts movement. In these meetings there is always sufficient opportunity for sociability to make the occasion pleasant as well as profitable to those who have but little time for craftwork, as well as to the enthusiastic workers in metal, or in wood, or in textiles. The influence of the Club upon the work of the school is excellent.

Detroit Society of Arts and Crafts.

WHEN a society or an individual reaches the point of success, one becomes curious to know of the beginning which made this success possible. In Detroit, the movement which resulted in a Society of Arts and Crafts originated in the formation of an Arts and Crafts Committee by Miss Clara E. Dyar, who became its Chairman. Two very successful exhibitions conducted by this committee in the Museum of Art in 1904 and 1905,

led to the organization of a Society in June, 1906, with Mr. George G. Booth as President. Permanent rooms were secured, and the formal opening effected on November 21, 1906, with a large general exhibition of all classes of handicraft work. The salesroom has always been looked upon as an important branch of the Society's work, and the business done has shown a steady growth.

Even more important has been the work of the exhibition and lecture committees. The Society has arranged for frequent lectures in the Art Museum, which have been free to the public. These have proved very successful, and the attendance has steadily increased. Among the lecturers may be noted: Mr. F. Allen Whiting, of Boston; Professor Arthur W. Dow, New York; Mr. T. J. Cobden-Sanderson and Miss May Morris, London, England; Mr. Ralph Adams Cram, Mr. C. F. F. Campbell, Mr. John Colby Abbott, and Mr. C. Howard Walker, all of Boston; and Mrs. Madeline Yale Wynne, of Chicago.

The Society has always felt the importance of enlisting the interest of the architects, feeling that the strength of the movement depends on such coöperation. The most important exhibition ever held by the Society was in association with the Architectural Club in 1909; which brought to Detroit many splendid examples of contemporary work in architecture and the allied arts.

Another important event was the exhibition of English jewelry and metal work, which was brought over by this Society, and afterwards sent on tour

throughout the country. A large number of special exhibitions, including Mr. Cobden-Sanderson's bookbindings, jewelry by Miss May Morris, some fine exhibitions of pottery, including always many interesting examples of Mary Chase Perry's Pewabic pottery, and also exhibitions of silverware and jewelry, house-furnishings and weavings, have been of interest.

The Society has always looked upon the educational work as of the utmost importance, and is at present engaged with others in working for the establishment of a School of Design, with every prospect of assured success.

All that the Society has so far achieved has been made possible by the willing work of the officers and other members, which is given without renumeration; even to the extent of actual salesroom attendance and book-keeping.

The society now numbers 157 members of whom 26 are non-resident craftsmen. The present officers and members of council are as follows: *President*, Frank C. Baldwin; *Vice-Presidents*, H. J. Maxwell Grylls, Alexandrine McEwen; *Treasurer*, William B. Stratton; *Secretary*, Helen Plumb. *Members of Advisory Council:* George G. Booth, H. J. Caulkins, Katherine McEwen, Miss L. Crapo-Smith, William Aikman, Mrs. H. J. M. Grylls, Mrs. Theodore G. Fletcher.

The Hartford Arts and Crafts Club.

THE Arts and Crafts Club of Hartford, Connecticut, had its inception at a meeting of a group of special instructors in the manual arts connected with the public schools of the city in the librarian's room at the Hartford Public Library early in January, 1903.

The organization was perfected at the first regular meeting of the club, held at the same place on Monday, January 19, 1903, when a constitution was adopted and officers were elected.

Organized at first with special relation to the arts and crafts as effecting public school work, it was soon felt that the work of the club should be broadened to correspond with similar clubs elsewhere and in the latter part of the year its first class in craftsmanship was organized in the subject of design and its application to work in sheet metal, iron, and the hand printing of textile fabrics. This class made a promising beginning but was brought to an abrupt ending by the sudden death of its instructor, Mr. Louis Baynes, and the work was for a time abandoned. The club at this time had thirty members and its monthly meetings during the year were devoted to the discussion of such topics as "The Municipal Art Schools of England," "The St. Louis Exposition," "A More Beautiful City Life," "Modeled and Tooled Leather," "The Applied Arts in the Public Schools of Hartford," "The Arts and Crafts in the Public Schools of New York City," the subjects being presented for discussion by a carefully selected speaker.

Early in 1904 classes in metal work were organized under the instruction of Wallace Bryant of Boston and continued to the end of the season.

During the succeeding years the work of the club has had a normal and steady growth. The classes in metal work have been continued, classes in design have been organized and conducted for three years under the direction of Frank Alvah Parsons of New York and later, up to the present, by Marshal T. Fry also of New York City. A class in wood carving has been conducted for several years under the instruction of Karl von Ruydingsvard of New York and classes in cabinet and furniture making have been established. The metal-work classes are at present under the instruction of the president of the club Miss C. Louise Williams who began her metal-work under Mr. Wallace Bryant in the early years of the organization.

In the autumn of 1907 the club opened a shop for the sale of art-craft work in the Ballerstein Building, 904 Main Street, which has been in continuous operation since, with a good degree of success. Courses of lectures have been maintained each winter in which have appeared several speakers prominently connected with the Arts and Crafts movement in this country and abroad.

In its classes in design the club has, during the past two seasons, had the coöperation of the Hartford Art Society; the oldest art society of the city, both societies advertising the classes on their calendars, and has taken the initiative in suggesting to all the art interests of the city the desirability of an organ-

ization for coöperation, to which a response has been made in the recent completion of that organization in the "Fine Arts Federation of Hartford." The management of the Arts and Crafts Club is vested in a Board of Directors which includes the officers and twelve others elected from the membership of the club, which now numbers over two hundred persons.

The Board of Directors is as follows: *President*, C. Louise Williams; *Vice-President*, Herbert Randall; *Secretary*, Jessie M. Newell; *Treasurer*, Lella E. Kellogg. *Directors;* Mrs. J. L. English, Mrs. C. C. Beach, Mr. Solon P. Davis, Miss Helen Forrest, Mrs. E. H. Bingham, Mr. C. R. Hatheway, Mr. F. C. Preston, Miss S. W. Talcott, Mrs. F. C. Sumner, Mrs. E. M. Stoddard, Mrs. D. G. Holbrook, Mr. Stanley H. Rood.

EDITORIAL.

IT had been hoped to include in this issue one or two of the addresses delivered at the Annual Conference of Handicraft Societies which was held in Chicago on October 24, 25 and 26; but the Committee in charge fortunately secured speakers who did not depend on the written word, so that after waiting longer than was quite fair to the Publisher the Editors have to use other matter and leave the reports of the Conference for the December number. This places the responsibility for any delay in the appearance of this number with the Editor, where it belongs.

Now that the season of activity among the societies is at hand is it not well to sound a word of caution against "letting down the bars" of our standard too much because the Christmas season is approaching? Of course the Christmas season is to most of us a time of small purchases. It is also the harvest time for those societies who conduct permanent salesrooms as well as for those whose annual Christmas sale is the big event of the year. It is therefore natural that at this time articles slip through the Juries which ordinarily would not be considered acceptable or suitable for an arts and crafts exhibition. The fact that such articles are low priced and salable is a constant temptation, especially when the Finance Committee is suggesting to the Jury that increased sales are important and that they should do all in their power to encourage the making of articles which are in demand! It is without question desir-

able that the producing of inexpensive articles of individual character and real merit should be encouraged in every way possible. It is encouraging to know that low price and real quality are a possible combination; but low price must not be secured at the expense of the worker, who is infinitely more important than his product and whose protection and well-being must be the first consideration with a society believing in the Principles of Handicraft. Ingenuity and artistic feeling can, however, go hand in hand in the production of "objects of beauty and use combined," and when they do unite in a person having good technical training, the result is certain to be artistically satisfactory while the economy in production will insure a reasonable selling price. This is the "low priced" product towards which we should be working. Such results have been achieved in many of the charming Christmas cards which have been available for the past few years. These are sold with good profit at a price which comparesfavorably with commercial work of a very inferior class, and in many cases are the means of bringing customers to the salesrooms who were thus led to make much more important purchases.

Let us, then, be careful to uphold our traditions and our standards even in the little things, so that we may help in relieving the Christmas season of the present flood of ill-made and undesired things, which are salable at no other season but are often accepted in sheer desperation by the distressed shopper with a long Christmas list.

Let us all, also, do whatever is possible to encour-

age the "early shopping" campaign. Shopping early in the day; shopping in November and early shopping in December. The early buyer not only gets the best selection, but he comes to his Christmas time refreshed and with a consciousness of having his list satisfactorily completed without having been in the last days a drain upon the disappearing strength and nerves of the weary salespeople and the rushed craftsmen. This is well worth a little planning and forethought, and its general acceptance will lead to a happy Christmas day for many who now approach the season with dread.

WITH THE SOCIETIES.

PHILADELPHIA. The Arts and Crafts Guild has added another house to its property, thereby doubling the size of its Salesroom.

To mark the opening of the adjoining shop the Guild will hold an Exhibition and Sale of Jewelry, Pottery and Lace, from November 14 to December 31.

. . .

NEW YORK. The October issue of the Arts and Crafts Bulletin published by the National Society of Craftsmen gives an interesting account of The Book-binders Guild, recently organized within the Society. The organization of special guilds within a society, to bring into closer touch those who wish to lay emphasis upon special crafts, would seem to be one of the sanest methods of bringing about united

interest in the larger societies. It has not always worked well, and even this centralizing of interest has not in some cases led to the special activities which had been expected. It nevertheless remains a step in the right direction, and as in other organizations the success of the experiment will depend upon the enthusiasm and wisdom of the individuals who stand behind it.

The Society is planning its usual December exhibition and it is intended to invite members of the constituent societies of the League to exhibit therein.

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BOSTON. The Society reports a very successful summer season at its salesroom, the business done during the summer and fall months showing a material gain over the corresponding months of last year.

Dr. George F. Kunz of New York is to give an address before the Society on the evening of November 17, the subject being announced as "Precious Stones, their Manipulation and their Application in the Arts."

The Jury of the Society commenced their regular weekly sessions on October 11, after fortnightly meetings during the summer months. Mr. C. Howard Walker continues to meet members at the rooms on Thursdays at 9 o'clock, to criticise work not accepted by the Jury and to give advice as to work under consideration. This phase of the Jury service continues to be more and more valuable as the members become more generally aware of how much these criticisms can mean in the way of helpful and

stimulating advice. The Society is continuing its special individual exhibitions, the first of the season being the first two weeks in October when the individual exhibition case was engaged by Mr. Arthur J. Stone, who showed a number of important pieces of silverware, including a tall vase, hammered from the sheet and damascened with gold, and a beautiful six-piece tea and coffee service which was greatly admired. Members using this case pay three dollars a week rental and can include any work which has been accepted by the Jury. It forms a means of concentrating public attention on the work of a single craftsman and has been a stimulating influence in improving the standard of work offered. The following members have engaged the case for the weeks before Christmas: Arthur S. Williams, Laurin H. Martin, Helen K. Spofford, Mrs. Paul Harris, Charles Thomas, J. H. Harmstone, Lizzie M. Watts, Mabel P. Cooke.

The regular series of special exhibitions in the rear gallery opens on November 1, with textiles, lace, embroidery, etc. For other dates see the list of exhibitions on another page.

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COLUMBUS, OHIO. The William Morris Society's Handicraft School was last season conducted successfully by Miss Wilhelmina P. Stephan of Cleveland, a capable craftsman who obtained excellent work from her pupils.

. . .

MELROSE, Mass. The Melrose Arts and Crafts Society

is planning for an active season. Announcement has been made of classes as follows: reed baskets, willow and rush work, leather work, elementary and advanced design, embroidery and book-binding, with the possibility of an additional class in designing, carving and gilding picture frames.

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PORTLAND, OREGON. The Portland Arts and Crafts Society is planning to hold an exhibition of work by local craftsmen in November.

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WALLINGFORD, CONN. The Arts-Crafts Society elected the following officers on October 6, to serve six months: *President*, Herbert G. Shirley; *Vice-President*, C. William Malmquist; *Secretary*, Miss Ethel Norton, 72 Church street; *Treasurer*, Edwin W. Hall. *House Committee*, the above officers and Henric Hillbom, Harry I. Clulee, Henry Winter Davis, Waldo L. Maynard, M. B. Leete.

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DETROIT. The efforts of the Society towards establishing a school of design have been successful and it is now hoped to open the school in January.
A series of individual exhibits has been arranged in which, among others, the following craftsmen will be represented: George C. Gebelien, James T. Woolley, Elizabeth E. Copeland, Grace Hazen, Frank Gardner Hale, Ethel Lloyd, Mr. and Mrs. Lawrence Belmont Dixon, Arthur J. Stone, Mary C. Knight and Helen Haskell.

NOTES FROM THE SHOPS.

A DAUGHTER OF MADAM BUFFET.

IN Deerfield's Memorial Hall stands a wooden cupboard with the conventional shell top. It is filled with old china which it carries most beautifully, at once safely and decoratively as befits its name, for does not buffet come from a root meaning ostentation, display?

For safety there are wooden grooves at the back of the shelves, and for beauty there is a peninsula built out in the middle front of each shelf, resting places for the particularly precious pieces of china.

This is not a corner cupboard, properly speaking, but is near kin to the same, and is identical as to the inner structure; but the corner cupboard was built and set, as indicated by the name, in the corner of the room. This was built into the panelling of the chimney-side end of the room, flush with the wall.

Three dignified daughters have been sent out from Deerfield to attain happy domesticity in houses far removed.

This last descendant of Madam Buffet (pronounced in her day bluntly as spelled) is somewhat shorter than her mother, but is of comely proportions and fits by easy adjustment into the corner of the long, low room in a Charlemont house.

The top is deeply grooved in shell similitude, and as it is also domed, the observer may well believe that all good carpenters are not dead carpenters, as some one has said of the Indian.

A Deerfield crafts worker, a maker of baskets and

a farmer, has put many hours and the best of his skill in making this thoroughly honest reproduction of an old-time cupboard.

The alliance between the crafts and architecture is much to be desired, and is this not a small but suggestive link between them? M.Y.W.

QUERIES.

HAVING completed a course in Jewelry I am about to start making articles for sale and would appreciate advice as to the best kind of work to do. Is the crude jewelry so common in so called "arts and crafts shops" really of permanent value and worth following as a style? Any suggestions you can give will be appreciated. C.S.M.

JEWELRY is for the embellishment of persons, and in this country, with the exception of finger rings and fobs, almost exclusively for the embellishment of women and is worn with gowns of delicate color and material, or of rich color and material.

It is made of the finest metals, of the most effective and rare stones, and the richest of enamels. In fact there is no work which better warrants careful choice and arrangement of materials and consummate skill in workmanship. If it fails in these respects, the failure is peculiarly manifest.

There are two definite methods of attack in designing jewelry; one to gain richness of effect, the other to gain delicacy of effect. The first is likely to result

in broad surfaces of metal, vigor of line and of relief, close grouping of tones and splendor of color. The second is likely to result in intricacy of patterns, openness of structure, greater modulation in decorative units, more subtle nuances in color. Naturally between these extremes there is an entire gamut of different designs which, however, show affiliation to either one or the other before mentioned types.

There exists in all countries work which may be classed as peasant work, which is of bolder character and usually of less valuable material than the finer work in the treasuries of the nobles. This work is perfectly understood by collectors and museums as of great interest, sincere workmanship and of varying degrees of skill in design, workmanship and material. It is not considered as the ultimate thing to be desired in jewelry. It is not considered as appropriate for combination or association with the delicate laces, silks and other fabrics worn by the "grande dame." But because of its sincerity and also because it does not require precious stones but adapts corals, pearl blisters, semi-precious stones and even crude enamels, it has become an inspiration to the modern designer. But unless the type of design is bettered by the modern designer in adaptation to modern uses, it fails in accomplishment. One other bit of advice—the dominant of tone, of color, of material, or of arrangement in any design is of permanent value. The more nearly these factors are equal, the more they conflict and cause confusion; some of them should manifestly dominate. C.H.W.

EXHIBITIONS INCLUDING HANDICRAFT WORK.

NOVEMBER

BOSTON: *The Society of Arts and Crafts*, 9 Park St.
1–12. Textiles, Lace, Embroidery.
16–30. Silverware, Jewelry.
BUFFALO: *Society of Artists* at Albright Art Gallery.
8–Dec. 26. General Exhibition.
PHILADELPHIA: *The Arts and Crafts Guild*, 237 South Eleventh Street.
14-Dec. 31. Jewelry, Pottery and Lace.
SAGINAW: *Saginaw Art Club*, 415½ Court Street, West Side.
2. Annual Arts and Crafts Exhibition.

DECEMBER

BALTIMORE: *The Handicraft Club of Baltimore*, 523 North Charles Street.
1–10. Reed Baskets by Bernice T. Porter.
10–17. Jewelry by Frank Gardner Hale.
BOSTON: *The Society of Arts and Crafts*, 9 Park St.
1–31. Silverware, Jewelry.
PHILADELPHIA; *The Arts and Crafts Guild*, 237 South Eleventh Street.
1-31. Jewelry, Pottery and Lace.

JANUARY

BOSTON: *The Society of Arts and Crafts*, 9 Park St.
4–21. Leatherwork.
25–Feb. 4. Woodworking, Frames, etc.

ARTHUR J. STONE
SILVERSMITH
MAKER OF HANDWROUGHT FLAT
AND HOLLOW WARE
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IT seems to me if we wish to realize the ideal of a great and harmonious art, which shall be capable of expressing the best that is in us: if we desire again to raise great architectural monuments, religious, municipal or commemorative, we shall have to learn the great lesson of unity through fraternal coöperation and sympathy, the particular work of each, however individual and free in artistic expression, falling naturally into its due place in a harmonious scheme. Let us cultivate our technical skill and knowledge to the utmost, but let us not neglect our imagination, sense of beauty, and sympathy, or else we shall have nothing to express.

Walter Crane.

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HANDICRAFT

PUBLISHED MONTHLY FOR

THE NATIONAL LEAGUE OF HANDICRAFT SOCIETIES

VOLUME III 1910 NUMBER 9

DECEMBER

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THE PRINCIPLES OF HANDICRAFT

MOTIVES. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain

II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. ARTISTIC COÖPERATION. When the designer and the workmen are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL COÖPERATION. Modern Craftmanship requires that the idea of patronage be superceded by that of reciprocal service and coöperation.

V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

. . .

"It is only possible to answer for the final truth of principles, not for the direct success of plans."



The Handicraft Guild, Minneapolis.

HANDICRAFT

VOL. III. DECEMBER 1910 No. 9

A SITUATION IN CRAFT JEWELRY.

JANET PAYNE BOWLES.

THE handicraft movement has seemed so far to have mothered all the crafts together and each one has kept its affectionate family relation to the others in the society exhibitions and artistic social life, even in the attitude of the buying public which often comes to the salesroom with purchasing intention, but with no preconceived craft choice. In this way, the standard of absolute beauty alone has stood above the group of several technical expressions and so a sort of ideality has united and protected craft work as it does the craft of past periods of history. But as work goes on, and the craftsmen get more expert in production and power of livelihood, each craft may seem to leave more and more the handicraft nest and tacitly, at least, join its independent struggle to its special trade.

With this withdrawing from the neighborhood of other crafts comes the gradual tendency to separate from its own first craft conceptions and join its development with its rival commercial trade. This is not for the craft to lose its sense of ancestral pride, or individualizing beauty, or unlimited aspiration; but it is a necessity of the law of survival.

The craft movement clericalized by the craft societies

has given organization, shelter, advertisement, inspiration and comparison: in fact it has given a life bearing direction to the high minded artistry, which is as valid as giving it birth: also it probably has given it historical position, but it cannot give fully the condition of self-respecting satisfaction to adult experience earning its living. Nor can it give the business equipment which every workman finds he must have, above his training, before he can earn his living. So as popularity gathers about a craft, giving it means for effort, it irressistably moves to the mart.

This seems almost about to happen in the case of jewelry. The best workmen who sell the most, find that the outside call compels to commercial conditions. They no longer can dream over their work and evolve the thing they do, but they must start from the wish of a customer, and as customers multiply they cease to be exclusively an admiring sympathetic coterie who like to hang over and choose from the finished dreams. Many are the experienced, spoiled, commercially trained buyers who want any impossibility in a few days and have been used to getting it, and if the craftsmen can't supply it, the large enterprising jewelry houses with arts and crafts departments can really or hypnotically. The craftsman finds in this expedient work that he needs, requirements that school didn't give him and that he hasn't time to work out for himself in the filling of an imperative order, and so he is obliged to go to a shop to learn an occasional trick, and each time that he goes the lure of the trades union comes over him, and each time that he pleases a commercially trained

customer, not only the missionary bliss, but the lure of the prosperous manufacturer comes over him, and each time that his name is remembered for special work, his artistic egotism mounts beyond his handicraft loyalty and he is willing to appear with the general, unlimiting title of "jeweler" instead of the modest, class defining, work describing title "craftsman jeweler." As his need for increased materials leads him into the channels of the jeweler's supply district, he likes to use the initiated manner and trade terms of the more usual but less cultivated trade customer, for "craftsman" makes him conspicuous, and in that district, conspicuous for amateurishness.

Thus the various pulls of interest and condition tend to make him that complicated, life obsessing, impure, unpoised, capable and certain thing, the self-supporting worker, distinguished in the craft movement, but inconspicuous in life.

While this is independence and growth in one way for the individual, it still is sad that the same capability and connection with life cannot be had through working out the idealistic craft beginning. For the need of reformed jewelry is still as great as ever it was when the innovators began to work, and the love of personal decoration is still one of the strongest subsidiary forces in the psychology of women. It makes one wonder if the situation can not be analyzed and saved, or responsibility commissioned, before the craft deteriorates and ceases to grow as important as it should.

It would seem that the care of this responsibility could be given the business department of the arts

and crafts societies, as the only place so far where the talent, the product, the outside interest, the executive management have met. The schools can hardly be depended upon even for complete training, since they innocently have been a large cause in the cheapening of the art by selecting its first industrial principles as a manual training exercise, then failing to superimpose the art standards and complicity. Thousands of these "touchers" as a witty mechanic has named them, are turned out from public schools with that little basic knowledge of tools which is so interesting to use that they can't resist making hoards of copper fastenings from their school designs, and when the clever initiative of some have brought about selling displays in department stores, it would seem that the school is right in thinking this practical education. Jewelry certainly is instant practical use for art labor, and it has a certain commendable ease in producing effect because of the dependable beauty of metal and stones: this static aid, with good taste and the first principles of neat workmanship, gives a result worth any one's while to wear. But the destructive pity of this pleasant home activity is that it is given almost professional cognizance, and that it is called craft work in the popular belief that that is as far as craft goes.

Even the higher art schools do not carry the training as far as they should. They take it as far as traditional hand work, but there is a vast development that the commercial jewelers have which craftsmen must reach if they wish to take that superior place

which they feel that they are entitled to from artistic superiority.

The craftsman has been taught that his work is different and better, but it must be more, it should include all the science of its mechanics, as well as the art of the individual. It should be modern at will, even with the mark of machinery and the compros mise to fashionable dangles. If the period represent- a human development in fashion, an artist cannot ignore it for the better taste of another period. He must find its adaptation to beauty or miss his historical opportunity. The machine has been overrated as a sentient producer of its own evil nature. A machine in the hands of an artist may work out marvelous modern thoughts. Craftsmen forget they may think with a machine as well as with a tool. But the insinuation is that the machine must follow thought, not thought the machine. Craftsmen might invent machines that would perform artistry. They should remember that dear and beautiful as handwork alone is, it is also limited, and while good taste respects the limitations, yet growth and ingenuity must always push beyond the limitations. It is a stupid casuistry in self-indulgence to believe that the best work will always continue to be done with a few personally made tools. It was done so magnificently in the early periods, and we shall never rival that until our national taste equals this or until we have truly great individual artists. But part of that beauty is in the primal freshness of the discovery. The coil, the bead, the disk, though just as fundamental and native to the worker to-day, do not thrill now, as

then, because then they were discovered and used alone for their own beauty. Now they must be accessory, for who would lay himself open to the plagiarism of using alone a coil, a disk, a bead, no matter how sufficient and thrilling we see them to be? And developing the possibilities of these early fundamentals will not last many ages longer for art. New fundamentals, just as inherent to our working conditions as theirs were then, must be evolved from our solitude and our modern tools. Instead of understanding the great resources of modern times, craftsmen have despised them; rather than master the overwhelming assistance of other trades and types, craftsmen have piously kept to their tradition of slow purity of hand and tool. The greatness of craftwork in this day is still what it always was, beauty; the method now, as then, is incidental and helplessly national. Some of our modern uses of metal that are fundamental and might in the hands of artists be historically beautiful, are allowed to belong only to the trades and ignored because of their commonness. The spinning process for instance with its whirling lines has a thrilling memory of process even as the beaten bowl. Because only commercial designers use it, it cannot prove its scope of beauty. Yet there is really nothing more commonplace in its action than there is in the potter's wheel.

Ultra polish is held degraded because of its commonness, and yet it is a testimony of modern triumph of metal, and can be used esoterically and comparatively as well as wholesaledly, yet we do not see anywhere any real study of the apotheosis of light

in our craft work. The oxides of buried accident prevail, beautifully, but sometimes we suspect, stupidly. The forming of oxides is not a finished chemistry, and since craftsmen have laid claim to its distinction we should hope to see newer developments in it before it becomes a mere unclean commonplace. The craftsman must be modern in his intellectual bigness and grasp of all methods and trades and arts which may contribute to his own.

He has openly compromised with his own limitations in borrowing the assistance of professional tools, in going to the foundry for his casting, to the lapidary's for his gem fitting, oftentimes to the chaser's for unusual difficulties and not to learn, which would be honest, but to have done upon his own work. But this common hybridic practice is not so reprehensible as it is ignorant of the real issue, which is that the craftsman must be trained to produce every effect and handle every device and work every process known to the art and the commercial trade. There will be need enough for all this equipment, foreign as some of it may seem to the thought of the craftsman.

If he studied chemistry, metallurgy, smelting, geology, some parts of physics, he would only be as large as many an obscure artizan, doing part work in the trade. If he doesn't find out the lost method of delicate casting, he finds very quickly that he is smaller by a process, or else that class of his ideas is under the destructive tyranny of clumsy ignorance. If he doesn't model in miniature, an important enough art to stand by itself, he is cut off from a

mysterious limpidity of expression in his work that carries it farther beyond the art's limitations than any other soaring. On the other hand, if he uses these extension methods for their facility without their masterful consumation, and neglects such indigenous mastery as carving, repoussé sculpture, (not mere repoussé punch work) he is not true or able. With the skill of these comprehensive mechanical methods at his finger ends, he can then command those combined, magical inspirations which force material into impossible and unseen effects, and render him an original artist. The knowledge of the chemistry and geology of his material will give him as much psychic power in work as a great sensitive knowledge of design. Its wide knowledge gives him imaginative fuel and he finds himself trying to produce effects etherially conceived. This is the spiritual process of enlarging the limitations of his craft. The old spiritual way of keeping within the limitations by getting the materials together under his eyes and letting them first suggest the fit by their nature, is a safe, wholesome, logical procedure and perfectly right in evolution. But the great artist must have such distant knowledge and deep concepts and accurate memory, that he can command his images to appear from the mines and the laboratory and the assayists and the dependable adventures of his fingers. All this intellectual experience gives him a practical command of materials that one dependent upon the lapidary's show case can not believe. It realizes by intellectual substitution that dream of the craftsman to work in a room containing samples of

all the stones of the earth in all their forms, and all the metals in all their possibilities, so that an infinite material could give him suggestions for infinite result.

Perhaps it is not yet time to speak of enlarging the business operation of craft jewelry until a larger number of competent workers appear. We have, as yet, no distinguished artist; but there are perhaps a dozen very professional ones who show the mechanical disposition to delve the problem of process. The real need to establish or save a period is always the great master, and when he appears in this craft the movement will take care of itself by his capillary attraction.

Perhaps there is no need to search for business suggestions until the guild unions have become restless and insistent from their own sense of power and dignity. At present they seem contented, even joyous in what union and recognition they have. But there is business weakness in the movement which unless caused by lack of merit, should be helped for the personal sake of those who must earn their living by the craft. The proportion of those who earn their living to those who work, but do not, is pitifully small. The condition seems to have come from the same cause that made labor unions necessary. There are craft workers who will sell at almost any indiscriminating price rather than not sell. They must, of course, be those who need not work, but who enjoy the esteem of selling. They do good work, and are not to be confounded with those who work cheap and sell cheap. It is here where the craft

society should interpose. While the societies do have standards of workmanship and a certain ethics of comparative prices, the standard of prices is not justly reckoned by the cost and worth of the article to the workman.

It is computed by the drawing power on the public of the movement, and while this may seem to be real business law and necessity, it is essentially wrong for the future. Of course the society as an activity must be self preservative and this may be one of the compromises which it must make for the business life of craft work. But it has much to do in New York, at least, with the withdrawal of some personally strong workers who set up higher prices and maintain them to the point of a living income, giving proof that a very adequate financial standard can be held for high class work. An interesting experiment in New York also was the financial and artistic comparison of the man who supported society effort and the one who believed rather in capitalizing talented and dependable individuals. Both had fine, far reaching results, and each experiment threw light on the needs of the movement. The one which particularized the individual showed the good mental results to the worker, and the clarifying vision to the public, of lifting one out of the fate of obscurity to which craftsman of all ages are doomed. The public is more respectful when the emphasis is as much on the personal as on the handicraft fact. Imagine the deadening effect upon artists, if pictures were sold unsigned and unchronicled unless the purchaser asked the name of the maker. And what is sadder in chronicle than the

roomsful of masterpieces which stand in museums, of unknown origin except by period, one piece of which could fill the working life of a craftsman, while but one name, Cellini, stands out, a man who was not artistic, but who wrote copious receipts many of which sound intentionally spurious.

But it is not inspiring to remind a live craftman of oblivion when he is struggling yet with his foothold. His modern sense of the necessity of advertisement will force him after a while to provide for his own signature. But it is to be hoped that the same business pressure which will advertise him will not change him too much from his notable and sacred character. He is at the point where he must rise to a unique business conpetency and make his ideals sustainingly marketable, or else must compromise in some way his difficult, time-consuming labor with the requirement of reasonably priced ornament; to insure livelihood, he may have to accept the modern paying issue, as artists have done, of reproduction. Even many castings from beautiful originals will still differentiate craft work from that multitudinous commercial casting, and perhaps it might be a national blessing to make the good more common.

The Greeks used die stamps in all their extant pieces, and it is probable that those designs of the few rare pieces we have in museums were generally possessed by rich Greek women. But in some way, if the movement is to be permanent and hold its character, the financial standard must be raised or adjusted. If the co-ordinated business ability in the societies do it, it will show a class, a workingman's

dignity. If the individual workers do it for themselves by hewing their own private business way, it will show strength and charm that forecast the coming of the master jeweler.

FOURTH ANNUAL CONFERENCE OF THE NATIONAL LEAGUE OF HANDICRAFT SOCIETIES.

THE annual conference of the League was held in Chicago by invitation of the Chicago Arts and Crafts Society on October 24, 25 and 26, 1910.

The conference was called to order in Room 801, The Fine Arts Building, at 10.17 on October 24, by Miss Euphrosyne Langley, First Vice-President, in the absence of the President who was unable to attend. Miss Langley introduced Mr. W. M. R. French, Director of the Art Institute of Chicago, who welcomed the delegates to Chicago in an address full of charm and encouragement. Miss Langley then spoke of the pleasure it gave the Chicago Society to welcome the delegates and of the desire to make the Conference one full of helpfulness and inspiration. She reminded the conference of the need of working along practical lines and, while never forgetting their ideals, to remember the necessity of dealing with conditions as we find them and of using the advantages of the commercial system for the purpose of furthering our own aims.

The reading of the minutes of the last conference having been waived the report of the Committee on Credentials was called for. This showed that thirty societies in the League were entitled to representation by ninety delegates. Thirteen societies were actually

represented by twenty-one appointed delegates and proxies, casting in all twenty-six votes.

The roll of Societies was then called, by towns, the following delegates reporting: Amesbury, Mrs. Charles W. Melcher (with proxy); Baltimore, Miss Rose Dolese (proxy); Boston, F. Allen Whiting, (with proxy) and Frank M. Leavitt; Charleston, Miss Marjorie Baker (proxy); Chicago, Miss Euphrosyne Langley, Mrs. Watson, Miss Rose Dolese; Detroit, Miss Alexandrine McEwen, Miss Helen Plumb and Miss Stella McKee (proxy); Greensboro, Mrs. W. Y. Potter (with proxy) also Miss Julia J. Raines and Mrs. W. C. A. Hammel, (not present); Kansas City, Clarence E. Shepard; Minneapolis (Society), Mrs. H. S. Woodruff; New York, R. R. Jarvie; Peoria, Arthur F. Payne and Miss Mary C. Scovel; Philadelphia, R. R. Jarvie; Providence, Mrs. Samuel M. Conant (with proxy) and Miss Alice Peckham, (not present). The remaining eighteen societies did not appoint delegates.

The Committee on Nominations reported two tickets, as follows:

First ticket: The re-election of the present officers: *President*, H. Langford Warren, Boston; *Vice-Presidents*, Euphrosyne Langley, Chicago, Huger Elliott, Providence; *Secretary-Treasurer*, F. Allen Whiting, Boston; *Executive Committee*, Emily E. Graves, Baltimore, Lockwood de Forest, New York, Miss A. C. Putnam, Deerfield.

Second ticket: *President*, H. Langford Warren, Boston; *Vice-Presidents*, Mrs. Madeline Yale Wynne, Deerfield, Frank C. Baldwin, Detroit; *Secretary-*

Treasurer, F. Allen Whiting, Boston; *Executive Committee*, Prof. Herbert E. Everett, Philadelphia, Prof. Arthur W. Dow, New York, Miss Helen Plumb, Detroit.

Reports from Societies were called for and presented in order from Amesbury, Boston, Charleston, Chicago and Detroit. The conference adjourned at noon to meet in the same room at 2 o'clock.

The afternoon session was called to order at 2.35 and the presentation of reports from Societies was continued. The Secretary read a report submitted in writing by the Deerfield Society, and delegates reported from Greensboro, Minneapolis (Society), Peoria, Philadelphia and Providence. It was greatly regretted that no reports were received from the societies in Columbus, Deer Lodge, Denver, Evansville, Hartford, Helena, Hingham, Melrose, Minneapolis (Guild), Orange, New York, Norwell, Peterboro, Portland, Maine and Portland, Oregon, St. Louis, Wallingford and Wayland.

The report of the Treasurer was then submitted, accompanied by the reminder that the fiscal year ends March 1, 1911, and that $20.26 was not a very large amount to cover four months' running expenses, including the clerical work of editing a monthly publication. The Treasurer suggested that a committee of five be appointed to consider the financial situation and report at a later session of the conference with specific recommendations.

TREASURER'S STATEMENT.

October 15, 1909 to October 22, 1910.

RECEIPTS:

Balance from last statement	$ 8.72	
Received acct. expenses conference 1909	12.00	
Dues 1909–1910	133.60	
Dues 1910–1911	95.00	
Dues 1911–1912	5.00	$254.32

EXPENDITURES:

American Federation of Arts 1½ years fees to 1911	15.00	
Printing and multigraphing	15.31	
Press Clippings	32.40	
Postage	6.80	
Bank charges for collections	.70	
Stenographer's salary (part time to July 30, 1910)	160.00	
Travelling Exhibit (to be refunded)	3.85	234.06
Balance in Bank		$ 20.26

Unpaid dues for current year, $5.00

It was voted to accept the report of the Treasurer and the accompanying recommendations and to appoint a committee of five to consider the matter of finances and to report at a later session of the Conference. Messrs. Whiting (chairman) and Payne, Mrs. Conant and Misses Plumb and Dolese were appointed to serve on this Committee.

The report of the Secretary was then presented.

This was followed by discussion until 5 o'clock, when the meeting adjourned.

In the evening a reception was given in the galleries of the Art Institute which was largely attended by people prominent in art and handicraft circles in Chicago. The delegates not only had the pleasant opportunity of meeting interesting people, but also the advantage of seeing the notable exhibit which is said to be one of the finest collections of work by American painters ever shown.

Tuesday, October 25, the session was called to order at eleven o'clock by Miss Langley. The Special Committee on Finances reported that it was perfectly evident that some means must be adopted to secure funds in addition to the amount derived from annual dues at five dollars per year for each Society which, on the basis of present membership, brings in an income of $155.00 per year. At the same time it was clearly inexpedient to raise the fee, since the present rate was all that many of the smaller Societies could afford to pay and it was for the guidance of such societies that the League was specially designed. The Committee did not believe that it was just to ask anyone to assume the work of Secretary, or the editorship of HANDICRAFT without offering some allowance for clerical or stenographic service, in order that the detail work at least might be provided for. This service would probably cost from $400 to $500 per year and the Committee recommended that a permanent Committee be appointed to raise from $400 to $500 to pay for clerical expenses. The Committee be-

lieved that the larger or more affluent societies could readily make special contributions beyond the annual fee; but considered it preferable that this should be paid as a special contribution.

The Committee felt that it was desirable that the smaller societies should be encouraged to *earn* a contribution towards this fund. It was proposed that the League appoint a committee to prepare or secure a lecture on some phases of handicraft work, or the handicraft movement, and to select suitable lantern slides for its illustration with the understanding that the slides and talk would be sent to Societies who would arrange for their presentation, the entire proceeds from admissions to be presented to the League as a contribution from the society arranging the talk. It was also suggested that the slides and lecture might be sent to societies wishing them for private use, in which case a small fee would be charged towards the expense of preparing the slides, etc.

The report elicited much interest and favorable discussion. The recommendations were adopted and the following Committees were appointed: Special Finance Committee: Lockwood de Forest, *Chairman*, Mrs. Samuel M. Conant, Miss Elizabeth Pitfield, Miss Elizabeth Head, F. Allen Whiting; Committee on Illustrated Lecture: C. Howard Walker, *Chairman*, Arthur F. Payne, Huger Elliott.

The Society of Arts and Crafts having extended an invitation to the League to hold its next Conference in Boston, it was voted to accept the invitation and to recommend to the Executive Committee that the next conference be held during the last week of June,

1911, as the delegates present felt that this date would be convenient for a large proportion of those likely to attend the conference.

The conference then proceeded to the election of officers, the ballot resulting in thirteen votes for the re-election of the retiring officers, three votes for the old board substituting Miss Plumb for Miss Graves on the Executive Committee and ten votes for the second list as nominated by the Committee. The old officers were therefore declared re-elected.

Delayed reports from the Baltimore and Kansas City societies were then presented and a report from Miss Walker of the Rockford Society, which had withdrawn from the League but is considering affiliating again. Miss Walker gave an interesting account of the work being done in Rockford and it is to be hoped that the Society will soon be listed again among the League members.

The afternoon session convened at Hull House at 3.30, when Miss Jane Addams was introduced and, after welcoming the delegates to Hull House, read extracts from a book soon to be published, the selections chosen having a bearing on the industrial side of the Hull House work and the results of Miss Addams's long experience with those seeking re-adjustment under new and changing conditions. The simplicity and sincerity of Miss Addams's presentation of local conditions, her keen appreciation of the wide bearing which even minor industrial activities may have upon the general life of people in a formative stage, her warm hearted sympathy with the varied experiences and points of view of those with

whom she comes in contact, were so evident in all that she said that her address made a distinct and unique impression and added a new note.

Following Miss Addams's address, and its discussion, the Secretary read the following letter from Professor Warren, which was received too late for presentation at the Monday sessions:

CAMBRIDGE, OCTOBER 23, 1910.

To the Convention of the National League of Handicraft Societies:

Although, since I am unfortunately unable to be present at the convention, it seems undesirable to indulge in anything like a presidential address, I should like at least, to say a few words as to the events of the year and the present condition of the League. It is at least fitting that I should not pass over the meeting of the convention altogether in silence. But first let me express my great regret that I cannot be present in Chicago and share in your meetings. My duties at the University make it impossible that I should be absent from Cambridge at this time.

The stimulus of meeting together, of comparing experiences, of gaining mutual encouragement, even of sharing discouragements, the personal contact in short, seems to me the most valuable result of the conventions of the League as of most similiar conventions. It is in itself, perhaps, sufficient to justify the existence of the League. It is extremely valuable in helping all of us to realize that the movement looking toward improvement in the standards and conditions of craftwork, although still weak, is grow-

ing and is giving us a sense of solidarity which greatly strengthens the local societies.

The most important work accomplished during the year has been undoubtedly the revival of the little magazine HANDICRAFT and its establishment as the official organ of the National League of Handicraft Societies. This magazine was first started by the Boston Society and, largely through the generosity of one friend of the movement, continued during two years, from 1902 to 1904. The cessation of its publication was generally regretted and its bound volumes have ever since commanded a steady sale. But HANDICRAFT as re-established as the organ of the League should be able to do an even more important and we hope permanent work, not only by the publication of papers of a direct practical value to workers in the crafts, but also by enabling the local societies and individual workers to keep in touch with what is going on in our movement all over the country. In short HANDICRAFT should continue constantly during the year the impulse and the advantages which I have spoken of as probably the most important work of our conventions.

To a degree HANDICRAFT is doing this. It is doing this so far as it reaches. But our magazine does not reach as many as it should. The importance which it has, and might have to still greater degree, as a stimulating and directive force in the arts and crafts movement is not as generally appreciated as could be wished. Indeed HANDICRAFT has got to receive more support or it will be impossible to continue it. It has not received the full measure of support which

its promoters had the right to expect, judging from the enthusiasm which was expressed as to the project for its revival when the matter was broached in Baltimore at the last convention. It is a surprising and somewhat discouraging fact that only 390 subscriptions to the magazine have been received through societies and still more discouraging when we note that over 200 of these subscriptions came through the Boston society. Less than 190 subscriptions have come from the other thirty societies or hardly more than an average of six from each of the other societies. Only three societies sent in more than 20 subscriptions. Only six more than 10, while fourteen societies have made no subscriptions whatever! This is surely discouraging. Even the weakest society can at least subscribe to one copy so that its members may have some opportunity of knowing what the League is doing. These figures lead to the serious question whether the constituent societies of the League regard HANDICRAFT as worth supporting. This question the convention ought certainly to consider. Either HANDICRAFT should receive more earnest support or it should be given up.

Do some of the members of the League regard HANDICRAFT as too local in its flavor? If so they have only themselves to thank. The Editor has had the greatest difficulty in obtaining, not only papers of importance, but even the merest brief statements as to what some of the Societies were doing. Some Societies have sent no reports whatever. In this respect also HANDICRAFT demands more earnest and active support if it is to succeed. The Secretaries of the

different societies should send regular reports as to the activities of their society and their members. The variety and interest of the papers and the news in HANDICRAFT can be greatly improved, but only with the coöperation of all members of the League. Each Society must bear its part and share of the burden if the magazine is to be a permanent success. HANDICRAFT will be just what the members of the League make of it. The papers published are voluntary contributions of the members of the societies.

The travelling libraries and the travelling exhibition are other means of carrying on the work of the League and of enabling the members to become familiar with some of the best work that is being done. Both of these agencies are measurably succeeding. Both of the travelling libraries are on circuit. Of the exhibition those present at the conference will have the opportunity of judging.

It is encouraging to note that at the close of the last conference in Baltimore the League had seventeen members. There are now thirty-one constituent societies, a gain of fourteen. That the League should have come so near doubling the number of its federated societies shows that its work is appreciated and that it has a place to fill. It is to be borne in mind, however, that the League will be strong only in the proportion that its constituent societies are strong and active in their localities, and in the support of the League. The League has no members except the societes that constitute it. It has no existence apart from their existence.

It is pleasant to note that during the year active steps have been taken in Detroit looking to the establishment of a school of handicraft. It is to be hoped that the conference may hear a report from Detroit on this subject. In Boston a committee is still at work on a similar project. This committee during the past year has met with many discouragements; but it has recently been enlarged and it does not propose to give up hope of ultimate success even though that success is deferred.

The educational problem is doubtless one of the greatest, perhaps the greatest, problem which the handicraft movement in the United States has now to face. The trouble with our movement has been for the most part that designers were not craftsmen and craftsmen had very little notion of design. Some designers interested in the handicraft movement have endeavored to obtain practical knowledge of craft work; but in too many instances have undertaken to place their wares before the public for sale before they had really mastered their craft, with the inevitable result that the movement has been discredited and not always unjustly. What our movement now needs, more than anything else, is a thorough training for the craftsman, not only in design but in sound craftsmanship. This involves years of severe work and painstaking labor, which our impatient people are too seldom willing to undergo. Inquire in the salesrooms of our most flourishing and successful societies as to the training of the craftsmen and craftswomen who produce the best and *the most salable* work and you will, in most instances,

find that they have had a European training. You will often find that they have served a long and severe apprenticeship followed by years of hard work as journeymen in the shops of Germany, France, Italy or England. Inquire in the workshops of commercial firms manufacturing wrought iron, architectural carving in wood or stone, cabinet work, bookbinding, pottery: you will find that their best workmen in the large majority similarly owe their training to Europe and that comparatively few of these men and women are native Americans. If they are native Americans you will usually find that they have spent some time in the shops or handicraft schools of the old countries. The training of these shops and schools leaves much to be desired, especially on the side of design. But where are we offering a simiarly *thorough*, simiarly *prolonged* and similarly *adequate* training?

If the artistic handicrafts are to find permanent place among us, if we are to have arts and crafts of our own beyond the very limited and for the most part *dilletante* measure in which we now have them, it must be by the providing of adequate means for the most thorough training in the several crafts in *design* and in *technical handicraft* simultaneously.

This I believe to be the next problem before our movement. If adequate training is offered in properly organized and equipped schools and shops, and is insisted upon, as adequate training is insisted upon in our professional schools, there will be no lack of pupils. In proportion as our craftsmen and craftswomen are able to turn out work which is of the best both

in design and in workmanship, I believe the public will respond and that there will be no lack of market for such wares.

Our difficulty now is that there is so much for which we have to apologize in this or that particular even in the handicraft work of promising quality which is put on exhibition in the salesrooms of our arts and crafts societies.

That the public will so respond is, I think, clearly shown by the increased demand for the work of members of our societies as the quality has improved. That this quality has improved and is improving throughout the country there is, I think, no doubt."

Professor Warren's address led to a discussion of HANDICRAFT, its successes, short-comings, advantages, etc., and the best method of selecting the advisory board of editors. After discussion it was voted that the Executive Committee be directed to to appoint the Editorial Board.

The question of the travelling exhibitions was discussed at length and it was decided to continue the exhibition another year if the Committee found that there was a sufficient general interest in the exhibition to justify the work of sending it out again.

The meeting adjourned at 5.30 after which the delegates inspected Hull House until 6.30 when about forty delegates and others had dinner, served in the coffee house. After dinner the Industrial Museum was visited, where Irish and Italian women were spinning thread after their national methods, and one or two looms were in operation. At 8.30 o'clock, in the Hull House Theatre, Dr. Frank W.

Gunsaulus, head of the Armour Institute, gave a most interesting address in which he clearly showed the imperative need of a wider handicraft training, a training of "the head, the hand and the heart," if our country was not to fall far behind Germany and Japan and other nations which had awakened to the need of sound industrial training as a foundation for commercial supremacy and industrial freedom. The talk was illustrated with examples of Japanese metal work from Dr. Gunsaulus's collection.

After a delightful tour of the parks in automobiles the Wednesday morning session was called to order at Hitchcock Hall, Chicago University, at 11.20. The question of arriving at some basis of uniform standard among the different societies was discussed, also the method of judging work submitted for the travelling exhibition. It was voted to request the Jury of the Boston Society to act with the Executive Committee of the League in selecting the objects for the next travelling exhibit.

The methods of selecting juries and their plan of action in the respective societies was explained by delegates from Boston and Detroit. The discussion which followed brought out once more the difficulty in which working craftsmen are placed by the opposite judgements rendered on the same article by juries acting for different societies. Such disagreement is bound to be confusing and disconcerting.

It was agreed that one of the most important subjects for the League to consider is the possibility of taking some action which will tend to unify the standards of the various juries. As yet no plan has

presented itself to accomplish this end, beyond the educational influence of a very carefully and broadly selected travelling exhibition.

The constitution of the juries in different societies is, no doubt, in part responsible for the differing standards. In some cases only contributing craftsmen are eligible for jury service, while in others the small proportion of craftsmen is intended for merely technical advice while the predominating opinion is that of the trained designer and the all round connoisseur. It was generally agreed that time alone can tell which combination is wisest; but the opportunity of learning from the experience of others is always helpful.

At 11:30 Professor W. I. Thomas of the Department of Sociology gave a most interesting and inspiring address on "The Hand and the Mind," showing the evolution of the training of the hand as contemporaneous with the awakening of mental intelligence; of how in early stages the mind learned through the intelligence which the hand brought to it, and how the training of the hand was thus essential in any educational system which was to bring out the fullest capabilities of the individual.

At noon the Conference adjourned to Greenwood Hall, where luncheon was served to delegates and other guests, during which addresses were made by Professor George E. Vincent, Dean of the Faculty of the University, and Professor C. H. Judd, Director of the School of Education, both of whom showed how marked an influence the handicraft movement was having on the educational methods of today. Professor

Vincent spoke, particularly, of the fact that the modern university was too largely turning out a truly machine made product, taking the raw material and converting it into a set pattern, the large numbers making it practically impossible to secure the individual touch which would make the graduate a hand made object of education with an individual character of his own.

Following luncheon the final business session was called to order at 2.45. The first discussion was as to the crafts to be included in the next travelling exhibit. It will be remembered that the first exhibit was a general one, the second limited to textiles, embroidery, lace, stencils etc., while the present exhibit is confined to printing, designing for printing, etc., illuminating, and leather. After considerable discussion as to the advisability of a general or a special exhibit, it was decided that the next exhibit should include at least four different kinds of craft work, the larger pieces to be represented by photographs if advisable. It was decided to continue as a chapter of the American Federation of Arts.

It was unanimously voted to extend the thanks of the Conference to the Chicago Arts and Crafts Society for its hospitality; to the Art Institute of Chicago and to Mr. W. M. R. French personally; to Mr. Curtis of the Fine Arts Building for the use of rooms for meeting; to Mrs. Jarvie for reporting the addresses; to Miss Jane Addams and others at Hull House; to Dr. Gunsaulus, and to Dr. Judson in behalf of the University of Chicago for courtesies extended; to Dr. and Mrs. Charles Small of Hitchcock Hall; to Professors W. I. Thomas, George E. Vincent and C. H. Judd for notable addresses.

Much appreciation was expressed for the splendid program which the local committee had prepared and for all that was done to make the visit of delegates interesting and instructive. It is hoped that the actual discussion of business details another year may be condensed so that more time can be allowed for the consideration of those more general questions which are so vital to the individual societies.

Once more the officers have gone through the preparations for an annual conference with some misgivings as to whether the result achieved would be worth the work a conference entails and once more, as at Baltimore and at Deerfield, the verdict has been unanimous that the Conferences are needed as a means of unifying the ideals and aims which are being worked for by scattered groups throughout the year. The successes of other societies as reported at the conference brings out the hopeful elements in our own local endeavors, while the tales of effort without result should awaken a determination to try again with the intelligence of a wider experience and the stimulating consciousness that others scattered about the country are working for the same ends and are looking for the encouragement of our success. The Chicago Conference is a matter of history. Let us now turn our faces towards the Boston Conference with the intention of making the meetings of June, 1911, full of usefulness and enjoyment and large attendance, with encouraging reports from every Society and every department of the League's work.

SOCIETY BIOGRAPHIES.

The Minneapolis Society of Arts & Crafts.

THE Minneapolis Society of Arts and Crafts was organized in January, 1895, under the name of the Chalk and Chisel Club. This early club was made up of a group of thirteen women interested in design and wood carving. Its requirements for membership were rather strenuous; one was that "each designer shall be required to furnish not more than twelve nor less than six pieces of work for the annual exhibit" and each wood-carver "not more than eight nor less than six."

From the beginning this annual exhibition was an important feature of the club. At first it was held in the home of one of the members but it soon outgrew such quarters. The first large exhibition was held in 1898 and included some three hundred entries representative of different parts of the country. The society felt repaid for its trouble by having brought for the first time to the notice of the city such work as the Rookwood pottery, the Deerfield industries and hand wrought jewelry.

At the time of this exhibition the Society numbered only seventeen members but it included among them enthusiastic pioneer spirits in the then but recently recognized crafts. The founder and first president of the organization was Miss Gertrude Leanord. She was succeeded by Mrs. Ruth Wilson Tice who was one of those early identified with the Rookwood Pottery. Mrs. Amelia Center, now of Oak Park,

Illinois, was both in herself and in her leather work an inspiration.

The great success of the first exhibition brought the consequent demand for a larger membership. Since the work of the Society seemed so well to accord with the arts and crafts spirit growing into life and action in England and in this country the name of the society was accordingly changed to the Society of Arts and Crafts and later to the Minneapolis Society of Arts and Crafts and provision was made for both active and associate membership along art craft lines.

This society has held in all five large exhibitions in 1898, 1901, 1903, 1904 and 1906.

Of late years the establishment of permanent show rooms in our city such as the Artcraft Shop and the Handicraft Guild, (show rooms conducted by members of the society,) have made exhibitions unnecessary.

The society has therefore extended its work to outlying districts. Last winter (1909–10) a travelling exhibition was sent out under the auspices of the State Federated Women's Clubs. It was placed in some twelve of the smaller towns of the state. This work will be continued in 1909–1911 and will be further enlarged by the offer of the Minneapolis Society of Arts and Crafts to act as an intermediary for workers and buyers in out of the way places. The Society aims to furnish to both the craftsman and the purchaser information which would be in any way of value to either, such as names of salesrooms, names of instructors, and so forth, and it al-

so offers to aid by the criticism of design and workmanship.

In this way it follows out its avowed object "to encourage the production of artistic handicraft, to establish mutual and helpful relations between designer and craftsman and to stimulate appreciation of harmony and fitness in design."

The present officers are as follows: *President*, Mrs. H. S. Woodruff; *Vice-President*, Miss Bertha McMillan; *Secretary*, Miss Marion A. Parker *Treasurer*, Miss Nellie Trufant; *Executive Committee*, above officers and Miss Edith Griffith, Miss Harriet Carmichael and Mrs. Ambrose Helmick, all of whom serve until the next annual meeting in April.

The Handicraft Guild, Minneapolis.

THE Handicraft Guild of Minneapolis was organized for the advancement of art interests, especially in the handicrafts.

A small beginning was made in a salesroom on the fourth floor of a business block where articles were sold on commission. Almost immediately came the demand for instruction in the crafts. Classes were formed and competent instructors employed. From this modest beginning the Guild arrived in less than four years to the dignity of a three story building esepecilly designed for its needs. There are shops equipped for production in the various crafts and the Guild craftsmen produce much of the work placed on sale. The Guild workshops have helped to create as well as supply a demand for specially designed and well made articles. The metal department is frequent-

ly called upon to design and make suitable fittings for definite places.

The Handicraft Guild pottery has become well known for its beauty of form and quiet, rich color. Architects are interested in the tiles produced and orders for specially designed mantles are frequently received. The crafts represented in the salesrooms are taught in the Guild school by the craftsmen in charge of the various departments, thereby insuring practical, workmanlike methods and good structural design. From September to May classes are conducted and a special summer session is held during June and July. The combination of school, productive workshops and salesrooms unites the interest of a large number of workers. In addition to the rooms used by the Guild, there are several studios occupied by coöperating craftsmen.

The assembly hall is a valuable adjunct to the Guild. Between three and four hundred people may be seated, and with the permanent equipment of stereopticon and piano the hall may be used for many purposes including lectures, special exhibitions, concerts and social gatherings.

The management of the building and the various interests of the Guild are assumed by the officers of the corporation: *President*, M. Emma Roberts; *Vice-President*, Florence D. Willets; Secretary and Treasurer, Florence Wales.

EDITORIAL.

THIS number is largely given over to reports of the conference held in Chicago on October 24, 25 and 26, in the belief that every reade rof HANDICRAFT will be interested in the brief account of the Conference. The reports of recent activities from the various societies with the addresses by Mr. French and others will be published in the January and subsequent issues, so that our readers can have the "high lights" at least of the conference. It is not, however, possible in this way to give the charm of the informal discussion of business matters, and of the various addresses, which brought out many points of interest but could not unfortunately be fully reported.

It is hoped that the next conference will prove to be more fully attended, in order that the enthusiasm of numbers may add to the pleasure of the occasion and secure a more general discussion of the matters of importance which are likely to arise.

May we not make an appeal, through this column, to all who are interested in the arts and crafts movement and hence in the publication of this little periodical, for contributions towards the annual fund of five hunbred dollars needed to defray the clerical expenses of the League work? The annual membership fee cannot be increased without injury to many of the smaller societies who derive the most benefit from the League, and yet the possible income from this source is hardly more then enough

to pay the postage, printing and similar expenses, leaving nothing whatever to provide for carrying on the large amount of detail work involved. This is an opportunity to serve the cause effectively, and it is hoped that the response will be both prompt and liberal.

EXHIBITIONS INCLUDING HANDICRAFT WORK.

DECEMBER

BALTIMORE: *The Handicraft Club of Baltimore*, 523 North Charles Street.
1–10. Reed Baskets by Bernice T. Porter.
10–17. Jewelry by Frank Gardner Hale.

BOSTON: *The Society of Arts and Crafts*, 9 Park St.
1–31. Silverware, Jewelry.

PHILADELPHIA; *The Arts and Crafts Guild*, 237 South Eleventh Street.
1-31. Jewelry, Pottery and Lace.

PEORIA: *The Bradley Arts and Crafts Club*, Bradley Polytechnic Institute.
7–8. Work by local craftsmen.

JANUARY

BOSTON: *The Society of Arts and Crafts*, 9 Park St.
4–21. Leatherwork.
25–Feb. 4. Woodworking, Frames, etc.

DETROIT: *The Society of Arts and Crafts*, 122 Farmer Street.
Ceramic Work.

FEBRUARY

BOSTON: *The Society of Arts and Crafts*, 9 Park St.
8–25. Copper, Brass, Pewter, Iron.

DETROIT: *The Society of Arts and Crafts*, 122 Farmer Street.
Bookplates, ancient and modern.

MARCH

BOSTON: *The Society of Arts and Crafts*, 9 Park St.
18–Apr. 15. Ecclesiastical Work.

APRIL

BOSTON: *The Society of Arts and Crafts*, 9 Park St.
1–15. Ecclesiastical Work.
20–May 2. Pottery.

How to Make a Teaspoon

By Augustus F. Rose

The Sofa Cushion

By Fred H. Daniels

Two Centuries of Industrial Art in America

By Florence M. Levy

The Spirit of Handicraft

By Luther W. Turner

THESE are a part of the contents of THE SCHOOL ARTS BOOK for December, a special Handicraft Number.

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EVANSVILLE, INDIANA: Arts and Crafts League, Miss Harriet Erhman, Secretary, 624 Upper 2d Street

GREENSBORO, NORTH CAROLINA: Tne Arts and Handicrafts Guild, Mrs. F. P. Marshall, Secretary, 354 Church Street.

HARTFORD, CONNECTICUT: Arts and Crafts Club, C. Louise Williams, President, 60 Lorraine Street.

HELENA, MONTANA: Helena Society of Arts of Arts and Crafts, Mrs. P. B. Bartlett, Secretary, 501 Benton Avenue.

HINGHAM, MASSACHUSETTS: The Hingham Society of Arts and Crafts, Emma R. Southworth, Secretary, Hingham.

KANSAS CITY, MISSOURI: The Arts and Crafts Society, Clarence E. Shepard, President, 305 Scarrett Building

MELROSE, MASSACHUSETTS: Melrose Society of Arts and Crafts, Mary S. Sargent, Secretary, Melrose.

MINNEAPOLIS, MINNESOTA: Handicraft Guild, Florence Wales, Secretary, 89 Tenth Street, South.

MINNEAPOLIS, MINNESOTA: Society of Arts and Crafts, Miss Marion A. Parker, Secretary, 516 Fourth Street, S.E.

NEW JERSEY: The Arts and Crafts Society of New Jersey, Mrs. Anna M. Allen, Secretary, 516 William Street, East Orange.

NEW YORK, NEW YORK: National Society of Craftsmen, Frederick S. Lamb, Secretary, 119 East 19th Street.

NORWELL, MASSACHUSETTS: The Norwell Society of Arts and Crafts, Mrs. Arthur L. Power, President.

PEORIA, ILLINOIS: The Bradley Arts and Crafts Club, Arthur F. Payne, President, Bradley Polytechnic Institute.

PETERBOROUGH, NEW HAMPSHIRE: The Handicraft Workers of Peterborough, Miss Anne E. Hamilton, Secretary, Peterborough.

PHILADELPHIA, PENNSYLVANIA: The Arts and Crafts Guild of Philadelphia, Margaret A. Neall, Secretary, 237 South 11th Street.

PORTLAND, MAINE: Portland Society of Arts and Crafts, Jessie L. Thompson, Secretary, 10 Sherman Street.

PORTLAND, OREGON: Portland Arts and Crafts Society, Mrs. R. E. Moody, Secretary, 369 Aspen Street.

PROVIDENCE, RHODE ISLAND: The Handicraft Club, Mrs. Howard J. Greene, Secretary, 375 Olney Street.

ST. LOUIS, MISSOURI: Society of Applied Arts, Miss Cecelia Robinson, Secretary, 807 North Grand Avenue.

WALLINGFORD, CONNECTICUT: Art-Crafts Society, Miss Ethel Norton, Secretary, 72 Church Street.

WAYLAND, MASSACHUSETTS: Wayland Society of Arts and Crafts, Mrs. Arthur G. Bennett, Secretary.

DON'T think too much of style, but set yourself to get out of you what you think beautiful, and express it, as cautiously as you please, but, I repeat, quite distinctly and without vagueness.

William Morris.

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CAMBRIDGE, MASS.

HANDICRAFT

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VOLUME III 1911 NUMBER 10

JANUARY

Precious Stones in the Arts

Dr. George F. Kunz

Reports from Arts & Crafts Workers

With the Societies

Review, &c.

PUBLISHED BY THE DYKE MILL INC.
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THE PRINCIPLES OF HANDICRAFT

MOTIVES. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain

II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

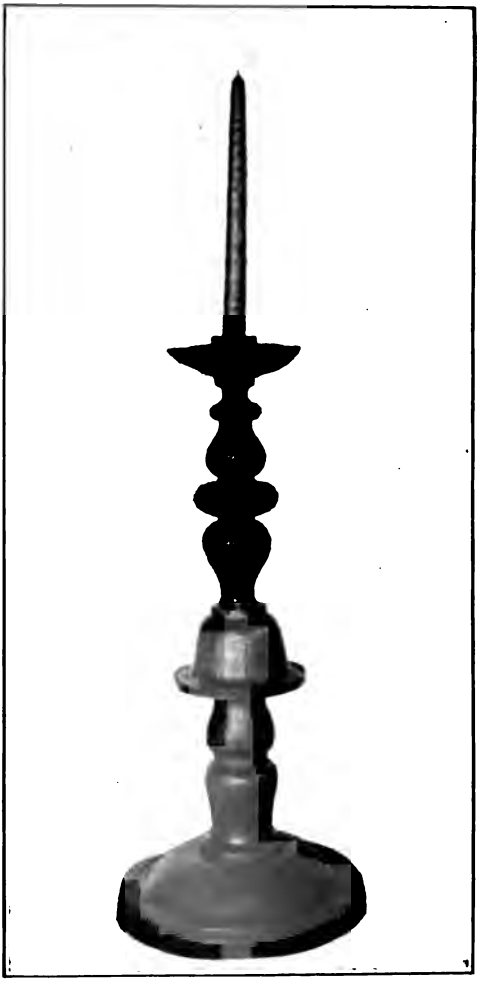
III. ARTISTIC COÖPERATION. When the designer and the workmen are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL COÖPERATION. Modern Craftmanship requires that the idea of patronage be superceded by that of reciprocal service and coöperation.

V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

. . .

"It is only possible to answer for the final truth of principles, not for the direct success of plans."



Oak Candlestick.
Height, without candle, 40 inches.
Designed by J. S. Montfort Smith.
Made by Charles F. Kimball and Frank Cross.
The Dyke Mill, exhibitor.

MAR 1911
CAMBRIDGE, MASS.

HANDICRAFT

VOL. III. JANUARY 1911 No. 10

PRECIOUS STONES: THEIR MANIPULATION AND APPLICATION IN THE ARTS.

GEORGE F. KUNZ.

An address delivered before The Society of Arts and Crafts, Boston.

LET us consider briefly the decorative values of precious stones. First, the transparent ones; strictly they are only four, the diamond, ruby, sapphire and emerald. The pearl is called a precious stone, although it is an animal substance. These form the basis of the costly jewels, and whether facetted in the form of brilliants, whether pear-shaped, marquise-shaped, as elipses, square cut, or in the form of a calibre, the tiny square gems that fit close together, or as rose diamonds, and whether they have as accessories minute brilliants two or three hundred of which weigh a single carat, and thirty to fifty thousand no more than an ounce, or tiny colored gems, cut *en cabochon*, in every case they form a class by themselves.

For the richer jewelry, platinum is the pre-eminent metal of the hour. The price to-day is twice that of eighteen carat gold, according to its bulk, and what is more, the scrap or waste is many times greater than gold; its expense in the jewel is hence two to two and one-half times that of the precious metal. It is so ductile that one ounce of platinum wire can

be spun so thin that it will reach from New York to New Orleans. In jewelry, to-day, platinum is not worked so thin, but some of the plaques which measure two inches across represent a single piece of metal saw-pierced, with a delicacy of a spider's web, just as they are decorated with the patterns of the web, of the honeycomb, or straight bars that have the delicacy of a hair. It is especially used in the reproductions or studies of Louis Seize jewelry. While in the time of Louis XVI rose diamonds were used, now brilliants, of which from one hundred to three hundred weigh but one carat, are employed. Unknown at that time, platinum is virtually white gold, and it possesses the quality of not detracting from the beauty of any known jewel; in other words, the setting appears invisible, whereas gold is apparent and obtrudes itself in the finer settings.

Of especial charm are the phenomenal gems, — the red or pink star ruby; the blue, blue-gray or gray sapphire; the yellow, brown or green cat's-eye; the changeable alexandrite; the green-by-day-and-red-by-night moonstone, especially if blue in color. All of these have acquired a dignity of their own, and lend themselves to studied decorative art.

Among the red gems are the pink sapphires and the pale rubies, the great range of color in the tourmalines, from pale pink to deepest red, the garnet, sometimes pale or purple; all are helpful in decoration. We also have the rhodonite, found in Russia, a translucent rose-colored stone, whence its name, and the pink and red jasper.

Among the green stones, leaving out the emerald, we have the aquamarine from North Carolina, Madagascar and Brazil, fine enough almost to be precious. We have it in blue green of lesser gem value from Maine, New Hampshire and Connecticut, and this variety can frequently be made into charming jewels. The Chinese well understand how to use aquamarine when in rounded hexagonal bits or segments, polished in rounded irregular masses. Then we have the Amazon stone, the green feldspar, found in wonderful perfection in Pike's Peak, Colorado, and in masses of translucent green and blue-green material in Virginia and North Carolina; chrysocolla, a blue and blue-green ore of copper imparting the coloring and coated with chalcedony and quartz.

First and preëminent among precious and semi-precious materials is the Chinese *jadeite*, running from the richest emerald green through the lighter greens into a creamy white with an ocassional dot of green, from the size of a pin head to that of a walnut, in a white field. A thumb ring of this material has brought as high as $5,000 when of the rare green color. Then we have the rich nephrite from New Zealand, a decorative stone of much beauty for ordinary wear and at the same time existing in quantity enough for all. One substance, not a legitimate one, has been used in great quantity, namely chalcedony, a near chrysoprase, but often stained green, almost emerald green. This is sold to some extent in France and Germany, but mainly in Russia and the United States.

Art craftsmen must not forget they have a great

field in the use of glass for decorative purposes; and in the precious stones aid in producing harmony and dignity of color. Diamonds, rubies, sapphires and pearls have been used in all forms of decoration. The wonderful Peacock Throne of the Mogul emperors, which was carried off to Persia by Nadir Shah in 1751 to adorn his palace, owed its beauty to the artistic blending of the colors of innumerable precious stones, and the magnificent thrones of the Russian potentates owe their splendor to such decoration. The malachite and the lapis-lazuli columns of churches such as that of St. Isaac in St. Petersburg, and the chrysoprase walls in that of St. Wenzel in Prague, are also examples of what can be accomplished by a happy combining of colored stones. The Mineralsaal in the palace at Potsdam is another striking example of this, but many of the minerals are in their natural state. Pearls and gems of all kinds have been used to embroider gowns, and have also been used in the cover decoration of books and ancient missals, notably the Ashburnham Morgan Gospels, dating from the ninth century.

The late Queen Isabella of Spain instructed her shoemaker to cover her shoes and slippers with diamonds, at the same time directing that some on each slipper should be loosely attached, so that they would detach in the dancing and be picked up by the guests and the sweepers of the ballroom floor, who would find them to be genuine diamonds, thus proving that Queen Isabella never wore any imitation stones.

In Bokhara and in other parts of the East turquoise

and carnelian, as well as coral, are used to adorn the trappings of horses and dogs, and our Western world of to-day offers as an eccentricity the use of diamonds by a few ladies of the West to decorate their front teeth and the teeth of a dog. We also find human skulls in ancient Mexican graves that are inlaid with small discs of jadeite and it is more artistic than the diamond incrusting. While this last named practice is certainly not a fruit of true artistic culture, it still may serve to show how widespread has been the tendency to employ precious stones for decorative purposes.

Among the more important blue stones there is lapis-lazuli, the deep blue or blue with yellow gold-like flecks of pyrite (called gold since time immemorial) from mines worked 4,000 B.C. in Persia, and the blue streaked with white from the Andes; azurite from the copper mines of the West; turquoise from the mines of New Mexico, Arizona, Nevada and California, in the greatest variety of blue tingeing into green and blue-green. Occurring with the matrix there is a charming blue and blue-green from Arizona and from Northern Mexico.

There is a material that you will find in every gem-place in the world. It looks like lapis-lazuli, and is called Swiss lapis, German lapis, or Irish lapis, according to the seller. Strange to say, it holds its color for a long time. It is harder than lapis-lazuli, its color is not even, and if put in ammonia for a short time you will find the color is gone and that it has become again what it originally was, a yellow-gray stone; in other words it is jasper agate which has

been stained with a Prussian blue, iron ferrocyanide, thus acquiring a color not its own but one that is permanent under many conditions.

There is a natural chalcedony, a charming material; occassionally ancient Babylonian and Sassanian cylindrical seals are made of it, called Sartraine. Great quantities of similiar material are sold, made by staining gray chalcedony with a bluish stain.

The opal is of all stones the one that lends itself to the greatest variety of art decoration, wholly because of its great variety of color; the white from Austria, Hungary and New South Wales, with its fine play of color, is used especially in the richer jewelry with diamonds.

For craftsman work, however, the colored opals are most used; the rich honey red or honey yellow, with great flames of red, blue or green, the so-called fire opal. Then there is the transparent, colorless variety, with a play of color like a soap bubble; finally, the harlequin varieties, in which the color patches are so minute that they seem like the specks of color on a butterfly wing. The matrix-opals from Mexico have a gray and yellow-gray matrix, another rock in which there are little eyes or dots of rich opal or great splashes covering the surface, while the opals from Queensland, Australia, have a dark brown matrix, strong and hard, through which runs a delicate vein of blue, rich yellow or green, like the play of a peacock's feather, or else tiny veins permeating the entire stone; finally, there is the new find at Lightning's Ridge, New South Wales, in which the opals are absolutely black, with rich green, red and

yellow flames of color permeating the velvet-like mass. Then again we have here the color of the noble opal, with all the colors, however, greatly intensified.

Since the advent of the white man fresh water unios (muscles) of the United States have produced bushels of pearls, and occasionally a pearl of magnificent beauty will bring from $1,000 to $10,000. One of these was worn by the Princess Eugenia. The quantity, however, has consisted not of the fine ones, or pearls would be cheaper than they are today. About nine hundred ninety-nine in every thousand are irregular and odd-shaped, and have little value except for the cheaper jewelry or decorative art. Thousands of ounces have been sold to China to be ground up for medicinal purposes. Many of the cheaper pearls that sell from $1 to $100 per ounce have forms that have been worked into the petals of flowers, such as the chrysanthemum, daisy and pansy, and have simulated remarkably the natural flower. There are many others that have been combined with gold as pendants or ornaments. They have been used for inlay in silver and gold and to the craftsman who wishes to get good effects with cheaper materials they offer a large field.

[TO BE CONCLUDED]

ADDRESS

W. M. R. FRENCH.
Director of the Art Institute of Chicago.

Delivered at the opening of the Conference of the National League of Handicraft Societies, Chicago, October 24, 1910.

LADIES and Gentlemen: I owe the officers thanks for giving me the agreeable office of welcoming you to Chicago as delegates and members of the National League of Handicraft Societies. It is sometimes said that hospitality is a barbarous virtue and that the farther you get from the centres of education and refinement the more cordially you are received. However that may be we venture to bid you a very hearty welcome to our city and to the Society of Arts and Crafts, the Fine Arts Building, and finally to the Art Institute, which I especially represent.

To those who are strangers I may say that our Art Institute is the museum of fine art of our city, and it comprehends within its scope not only those pursuits which have arrogated to themselves the name of the fine arts, painting and sculpture, but also the decorative arts, so you will find quite extensive exhibition rooms, comprising a quarter of our space, devoted to the application of ornament to objects of utility which are connected with architecture, with art objects of antiquity, ivories, porcelains, jades and crystals, textiles and the like.

I suppose that all enlightened art lovers desire greatly that the distinction, the partition walls, between fine art, so called, and decorative art shall be broken

down and obliterated. It certainly is highly desirable. It is most striking as you study the history of art to see that in the good periods there was no such distinction recognized. Go back to Greek art and we find such a sculptor as Callimachus of Athens, of whom they tell us he made beautiful statues of girls in their dances, and that he worked them out in such beautiful ways that they gave him the name of the Fastidious. But it was the same Callimachus who invented the Corinthian column, and who made the great candelabrum in Athens, arranged so it would hold oil enough to last a year. I have no idea that Callimachus thought he was engaged in any higher work when he made his statues than when he made the candelabrum. They did not make such distinctions between the ones who carved the capitals of the columns and the frieze of the Parthenon and those who made the sculptured figures. In the Italian Rennaissance we find the same thing, Corregio and Michael Angelo cheerfully undertaking the decoration of walls. There are plenty of arabesques which Raphael designed and made. It was all the same to him. And so it appears to me, as I heard a lady say a few days ago, it would be an excellent thing if our artists esteemed themselves not a distinct class of people engaged in high art and obliged to be always ideal and the like, if they just regarded themselves as a higher class of craftsman developed from the crafts. We find that half of the painters of the Rennaissance were originally apprentices of goldsmiths.

It is unfortunate at the present time that there is

such a wide distinction in the minds of the artists and the rest of the community between their pursuits and those of the decorative designers and the decorative workers. All this however, is much more familiar to you than to the artists; I ought to be preaching to them and not to you on this subject. To go back to the Art Institute, my inevitable theme when called upon to address any body, we entertained the idea of a school of handicraft. I had conferences with Dr. Harper, Dr. Gunsaulus and other persons interested, and we were prevented from going into it, not from want of interest, but from the nature of the undertaking. We thought we perceived plainly that if we set up a school of handicraft, industrial or decorative art, we should at once attract a number of students probably as great as we already had, and we have now twenty-five hundred or three thousand a year. The question at once arose how we were going to accomodate them, how we were going to get the space and accomodation, and we had to stop. It was necessary if we went into it to make it excellent. If, for example, we practice pottery we must produce works equal to those of the fine potteries of Cincinnati and New Orleans. It was a case of *noblesse oblige;* if the Art Institute had pottery it must have pottery that was pottery. It was the same with the other crafts. Therefore we had to stop. We entertain in our school only the study of art-crafts so far as they may be useful to teachers in the public schools, that is, in connection with our normal department. We have to add to this the painting of china, which has always been in the school.

Now we shall be glad to have you make a kind of headquarters at the Art Institute, unless you have headquarters enough here. Credentials of this Association will be recognized at our door; you may come and go freely. I hope you will use freely the galleries and the library, and those who are interested may visit our school, which is in itself a good deal of a wonder to people who have not seen it already. I have the impression it is the largest and most comprehensive of the schools of America, and probably has more studios and accomodates more students than any other. I regard it indeed as rather unique among art schools. Our evening school is in a certain sense a craft school. Mr. Charles Mulligan, the sculptor in charge, has pointed that out to me. A great majority of the students in the evening are already persons who are engaged in pursuits which involve art occupations, art training. There are represented architecture, interior decoration, illustration and the like. Mr. Mulligan pointed out to me that his students in the sculpture department and the students in the other departments are all the next day practicing what they have learned in our school, although we do not directly teach the handicrafts.

This school will be in session this evening. There will probably be in the neighborhood of four hundred students at work in the rooms, and we should be glad to have you go through them if you come a little early. Our school goes into session at seven and continues until half past nine, and these people pay about sixty cents a week for three evenings

for their tuition, so it is adapted to persons who have not large means.

I shall have great pleasure in joining with others in meeting you this evening, and we shall open the galleries which contain the exhibit of American Artists, which is one of the best collections of American pictures I have ever seen.

We join heartily with your officers in bidding you welcome to such art privileges as there are in Chicago, and we have at least the virtue of concentration, and also the other equally barbaric virtue of enthusiasm. Enthusiasm and coöperation are characteristic of our city. Some other cities are divided so they cannot act together. One element also is the interest of a certain number of our very influential citizens. I may say that one advantage of Chicago over some of the rival cities has been that the second generation of rich men have been persons of seriousness and enlightenment. This city has never had a conspicuous class of dissipated young rich men, and as you call the names of such persons as the Farwells, McCormicks, Hutchinsons, Ryersons, Houghtelings, and others, you perceive that the second generation of our rich families have been educated, enlightened, public spirited persons, and I do not believe there is anyone here who can name a conspicious young man who is known only as a sporting man. This isa great advantage in the growth of our city. The Art Institute is beautifully supported by some of our citizens. I am there as an executive officer, but I believe my situation is among the happiest of the directors of the country, that I have

less of trial, that there is less of jealousy in the constituency, in the school, among the trustees and patrons of the Institute. You are most heartily welcome to the Art Institute of this City. I have already spoken more fully than I intended.

CONFERENCE REPORTS

(Arranged alphabetically by towns.)

THE WHITTIER HOME ASSOCIATION OF ARTS AND CRAFTS.

THE Whittier Home Association of Arts and Crafts at Amesbury, Massachusetts, is a small society in a country town, and during the past year has not grown to any great extent, although the interest of its members has increased, if possible. Its chief work has been in basketry in which appreciable progress has been made. A class in jewelry making and metal work has been instituted, and the classes in tooling leather, in embroidery and in netting have continued their work, while the weaving of rugs has gone on as before. Weekly meetings for work have been held, the teachers in many cases giving their services to the Society.

By courtesy of the Whittier Home Association a workroom and salesroom have been set aside in their house for the use of the arts and crafts workers. Through this assistance the Society is enabled to ask from its members the small percentage of ten per cent. on sales made. It has purchased a small linen loom this year and blow pipes and some other apparatus for use in metal work.

The Society feels that the exhibit of this year which came from the National League was of great value. It was put on public exhibition for three days, tea being served each afternoon by the ladies in charge, and was noticed very fully and highly commended

by the local press. It was not only an inspiration to the Society in the ideas given in the lines of work not yet attempted, and in the aid given by the opportunity to the members to see fine work in directions already tried, but was of educational value to the public as well.

The Whittier Home Association is a woman's club which began its work in handicraft with a class in basketry, from which the Arts and Crafts Society has evolved. It has stood behind the work with the loan of small sums of money when needed, and with a gift of money for the beginning, as well as by the use of its club house for the work. Cannot the women's clubs be approached by the League officially and asked to help in the formation of classes by an appropriation from their funds for this purpose during the coming year, and cannot HANDICRAFT be brought to their notice in this connection?

My interest in the League is my warrant for this suggestion which it may be inexpedient to follow.

THE HANDICRAFT CLUB OF BALTIMORE.

THE Handicraft Club of Baltimore wishes to extend to the League, and especially to the Chicago Society its sincerest good wishes for the great success of the Conference.

Since last year, when the Conference was held in Baltimore, the Club has shown progress along several lines. The sales have made an encouraging growth, and there is a good outlook for the coming season. A number of interesting exhibitions were

held during the year, and the social life of the Club was also further developed. Several interesting addresses were given under its auspices, including those by Mr. Frank Gardner Hale, Miss Anne Dyer, former Secretary in Japan to Professor Fenollosa, and Mr. F. Allen Whiting.

The Club has still to raise a considerable part of the fund of $1000 a year for the next few years, which it needs to make its financial condition entirely satisfactory, but good subscriptions toward it have been received. The membership is now, thirty-five life members, sixty-seven associate, forty-five craftsman and six student.

THE SOCIETY OF ARTS AND CRAFTS, BOSTON.

SINCE the last Conference in Baltimore the Boston Society has brought to a close the first year in which its Salesroom was actually self-supporting, the sales for 1909 having reached a total of nearly $57,000, while the present indications lead us to hope that the total for 1910 will be well above $60,000. When one considers the beginning of the Society's salesroom, with less than $4,000 of sales for its first full year in 1901, and realizes that from one attendant at that time it has developed to seven employes on the regular list and three others already engaged for extra holiday service, one can realize the extent to which this department of the Society's work has grown, and what its growth has meant in the way of encouragement to craftsmen throughout the country. In the same way the membership has grown from 228 in 1900 to over 800 at this time.

During the past year the Society has continued its regular series of informal evening meetings, with talks by members and others, these usually being made the occasion of opening one of the series of special exhibitions which are held during the winter, for periods of two weeks, each exhibit being limited to a single craft, or a group of allied crafts. These exhibits have been found to benefit every department of the Society's work. Their educational value is undoubted: the salesroom secures the advantage of increased attendance while they serve, as well, as a means of showing the advance in the work of members and to emphasize the individual craftsman by the labeling of exhibits, which has become impossible in so large and crowded a store as the salesroom has developed into. The individual exhibition case has continued to be in demand. This is a large case which is let to members at three dollars per week, for individual exhibitions of member's work. The exhibiting member usually sends out special invitations and otherwise tries to attract the attention of the public, so that often new customers are brought to the rooms and the whole arrangement is mutually beneficial.

The Society has for some time been working for the establishment of a school of handicraft in Boston, preferably in coöperation with the School of the Museum of Fine Arts or some other established school, and believes that the time is not far distant when such plans can be consummated. It is felt that Boston with its other educational advantages, its fine collections of ancient handicraft work and the good

market which our Society has developed, should be the natural point at which to establish a craft school of high standards. A committee of the Society is working diligently towards this end.

The work of the Jury has been extended in its effectiveness more and more the past year. Feeling its educational responsibility the Jury has made every effort to give its decision an educational bearing. Mr. C. Howard Walker, as representative of the Jury, is at the rooms every Thursday morning for an hour to meet members and explain the reasons for rejection, or to show how designs or work might be improved. He also consults with contributors as to work proposed, criticises designs and in other ways endeavors to make the standards of the Jury as effective and far-reaching as possible. In the case of members unable to visit the rooms, upon request Mr. Walker prepares careful written criticisms, often with detailed illustrations, in the hopes of making the point of view of the Jury intelligent and helpful to those at a distance.

The Society extends to the League a hearty invitation to hold the next conference in Boston at such time as the conference may elect. It is believed that the many local societies near Boston and the extensive local interest in handicraft matters, would insure a large attendance and the Society will do its utmost to make the Conference interesting to all those who attend.

HANDICRAFT GUILD OF CHARLESTON

THE Handicraft Guild will next month round out its first year of existence. It has an active membership of eighteen and as yet no associate members. It has had three very creditable exhibitions and sales, the standards of work at each exceeding its predecessor, and very satisfactory monetary results. Our aim in all of the work is to introduce whenever practicable local *motifs* and coloring.

Handicraft Guild sent an exhibit to the Appalachian Exposition at Knoxville, Tennessee, which has received fine press notices. It comprised about fifty articles in ecclesiastical and other embroidery, elaborate designs in crochet, wood carving, hammered brass, clay modelling, stencil designs on curtains and sofa pillows, painted wooden tea trays in Carolina jasmine, basketry, pottery, historical ornament designs applied to embroidered centre pieces and decorated china.

The Guild will begin its new year with eagerness and enthusiasm.

THE CHICAGO ARTS AND CRAFTS SOCIETY.

DURING the last year the Chicago Society has added twenty-six new active members.

Owing to the fact that most of the active members have their own shops and salesroom, the condition as regards the proposed Central Salesroom remains about the same. The Committee appointed to look into the matter still has it in hand; but up to the present time, no definite plan has been worked out.

The Society has had interesting meetings during the year. In December we had the pleasure of entertaining at dinner Miss May Morris. Another delightful evening was the dinner at Greenwood Hall, which was quite fully reported in HANDICRAFT.
We are planning to have a course of lectures in the Play Ground Centers of the City, and also a traveling exhibit of work of the Society for the Chicago Public Schools.
The financial condition of the Society is good.

THE SOCIETY OF DEERFIELD INDUSTRIES.

THE report from the Society as a whole gives a favorable account of the year's doings, though definite statistics are not easy to arrive at, because the various branches, and even many individuals, work quite independently of the Society which only serves as a mouth piece for the whole group. It holds meetings at the call of the Secretary when matters of common interest are to be considered, such as general exhibitions, subscriptions to magazines for the benefit of all members, occasional lectures, talks, etc. Each worker is also her own designer and in every respect a law unto herself, governed only by a sense of responsibility which rests on her to keep up the good name of the Society. The arts and crafts movement with us has passed the experimental stage. Those who took up the work as a fad have dropped out, and only the serious workers continue in the Society.
The number of interested visitors and the amount

of sales at the different shops throughout the year have increased rather than diminished, while the quality and variety of the work is also constantly increasing. The Annual Exhibition was held in July, and special "Deerfield Exhibits" of all the crafts have been sent to Pittsburgh and Detroit during the year, as well as exhibits of several groups together to various other cities. Instead of crowding the Annual Exhibition into one central hall, it has been found best, for the last two years, to open a number of the shops for the purpose of showing the work in process as well as the finished production. This arrangement gives more individuality to the collections, and better opportunity for examination. The various sorts of baskets command a steady market and the weaving increases in interest and variety. If the weavers were not busy housewives as well as craftsmen, very much more work could be produced and disposed of than is now possible. The netting and tufted bedspreads continue in demand.

A valuable addition to the arts and crafts this year has been the establishment of a Pottery, local clays being used in the work. The Deerfield clay is of a good red color when fired without glaze, and when glazed it modifies the greys and greens of the glaze in a very interesting way. The same colors over a white or grey clay give quite a different result.

The photographic work by the Misses Allen is too well known to require mention, but its artistic quality in respect to composition and arrangement of light and shade is very marked in some of their re-

cent studies both in figure and landscape. They have also been making some interesting experiments in the use of different lenses, getting some of their most beautiful effects by means of an older and less perfect lens.

The sum of many years' experience shows that the excellence of the Deerfield work has earned and kept a steady market.

SOCIETY OF ARTS AND CRAFTS OF DETROIT.

THE Third Anniversary of the Society of Arts and Crafts was signalized by removal into larger quarters in the same building, thus doubling the space for exhibitions, for the conducting of general business, social meetings, etc. In spite of the high rent, the increase of business has fully justified the effort and the heavy expense of moving and decorating was met successfully by a lecture of somewhat different character, for which admission was charged. This novel experiment was an illustrated "Causerie" by Mr. John C. Abbot of Boston on eighteenth Century costumes, and the success was due our social committee who had the affair in charge, as it enabled them to bring the fact to the notice of many who had not previously been aware of its activities. It may be mentioned here that the invitation cards, programs and tickets of admission for the lecture bore small engravings, specially designed, of a miniature figure "La Grande Pandore," Mr. Abbot's lay figure; also, colored stencil posters of similar design were displayed in public places. Indeed, for all spec-

ial exhibitions, entertainments or meetings, the Society has from the first made a point of having even the notices "carry the flame."

The work begun the year previous of extending the Society's educational effort through free lectures at the Museum on the general topic of Art and Industry has been carried forward successfully by means of the subscription fund operative for two years. It was confidently expected that the stimulus thus given to public attention in industrial art education would lead to the foundation of the long-planned School of Design toward which the main effort of the Society has been directed this season. Notice of this effort will be given hereafter. Two lectures in December were given by Professor A. W. Dow on "The Value of Design in Industry" and "Design in Landscape Painting." In January Miss May Morris of England lectured on "Pageantry and the Masque" and in February a lecture on "Good Design in Common Things" by Mr. Walter Sargent of the University of Chicago closed the series. So successful was this lecture that it was decided to ask Mr. Sargent to give a course of five lectures beginning in January, 1911, extending three months.

A bulletin board for posting notices and matters of interest to members and others has recently been added, and has met a long felt need.

The educational work has been further extended by coöperation with the Art Director of the Public Schools, herself a member of the Society. Meritorious work of the classes whose teachers she has trained in the different schools, is displayed as "school work"

in one part of the rooms; during its display the particular class with its teacher in charge, visits the rooms where an instruction tour of the regular exhibits is made under the direction of different members of the Society. The plan is a new one, but has so far proved very successful; not only have two of the teachers, but also the superintendent of the whole public school system in Detroit become members. The latter from having been an active opponent of art training in the public schools has been thus converted into an enthusiastic supporter of the idea.

The exhibitions for the year comprised that of the National League of Handicraft Societies, one of Deerfield embroideries, one of country house furnishings, a fine exhibition of Miss Perry's Pewabic pottery, and other "one man" shows, and during Miss Morris' visit, a private exhibition of her jewelry work. These special exhibitions have been found of interest as they serve to acquaint the public with the characteristics of the work of the individual craftsmen.

Coincident with the annual meeting in November, a number of changes have been effected during the year. First, the election of officers brought a new President, Mr. Frank C. Baldwin, and Vice-President, Mr. H. J. Maxwell Grylls, both practising architects. The new office of Second Vice-President was created with Miss A. McEwen elected, and Treasurer and Secretary were re-elected. For promoting efficiency in dealing with the increasing work and problems of a growing Society, an auxiliary board of nine members, consisting of the chairmen of standing committees and former officers was elected, and

an agressive campaign was begun for spreading the influence of the Society and increasing the sympathy between associate and craftsman members. A re-organization of the system of accounting has taken place, whereby the Society and salesroom accounts are now kept entirely separate, with excellent results. The sales for the year 1909–10 total $5304.23, a gain of $177.03 over the previous year.

Through the able chairman of the membership committee and her aides forty-five new members have been added since March, 1910.

An opening day and private view of several new exhibits was held October 15, and was the best attended in the history of the Society.

Two departures from the usual run of social and instructive meetings and entertainments have been undertaken by the Society this year. Unique in the history of such Societies as these, was the artistic production of the "Masque of Arcadia" with "Morris Dances" which should be familiar to readers of HANDICRAFT for September. The other antedated it by a couple of months and consisted of a modern morality play entitled "Everywoman," written by Miss Alexandrine McEwen, the different characters satirizing foibles of the day in costumes and speech, the parts being all taken by members; it was further supplemented by a "Fake Exhibition" of arts and crafts, which unexpectedly threw the audience entirely into the spirit of the auctioneer's mood and proved a source of some revenue. It is to be questioned if a more direct lesson of what is *not* "arts and crafts" so called, and what is totally unsuitable for

decorative purposes, was ever provided than in the sealing wax "enamels," moth-ball pearls, hook-and-eye chains, cleat-and-staple necklaces, carved and tinted soaps in imitation of ivory and horn jewelry, models of "proposed" city fountains, monuments, etc. It was all good natured fun which everyone could appreciate, and which yet pointed an unconscious moral. The whole evening's entertainment proved the best means of bringing members together "socially." On this and other scores and with a knowledge of the discouraging beginnings which most societies must weather, it would seem that the members of this society can take courage.

REPORT OF THE PRESIDENT ON THE SUBJECT OF ESTABLISHING A SCHOOL OF DESIGN IN DETROIT.

THE project of establishing a School of Industrial Design in Detroit is one of those ideas which occasionally take form at the psychological moment. The remarkable development of the industrial activities of Detroit within recent years seems to have carried with it a subconscious realization of the necessity for institutional instruction in the theory of design. The idea appears to have germinated in the Detroit Society of Arts and Crafts, and at first the movement contemplated a very simple programme of instruction. With the arousing of general interest, however, came the suggestion that the project was worthy of a wider scope and a very liberal support, and that it should not be compelled to make even a start without a sufficient amount of financial backing to warrant the employment of instructors of the highest grade and the providing of an adequate equipment.

With this end in view, a committee, consisting of three architects, Messrs. Frank C. Baldwin, John M. Donaldson, H. J. M. Grylls, and two art patrons, Mr. Charles L. Freer and Mr. George G. Booth, was appointed to map out tentatively the programme of organization and to raise the necessary funds.

In conjunction with this committee another committee of the members of the Detroit Society of Arts and Crafts worked diligently and successfully in the raising of money, and the general result of the efforts of both committees, up to the present time, is that nearly four-fifths of the sum required to establish and maintain the School for a period of three or four years has already been pledged by interested citizens. It is expected that this sum will adequately carry on the work of the School during that formative period which must elapse until it can become self-supporting or nearly so.

That the School will meet a general demand is proven by the fact that, immediately after the idea was given publicity, the members of the Society and of the committee were constantly in receipt of inquiries from people in all walks of Detroit's industrial life, such as printers, compositors, decorators, school teachers, etc. These inquiries indicated an interest in the details of the project and an eagerness on the part of individuals to avail themselves of the advantages which would be offered.

It is confidently expected that the balance of the required sum of money will be raised by pledges within the period of a very few weeks when definite

steps will be taken toward organization. It is probable that it will not be deemed advisable to start the School before the fall of 1911, as it will be difficult to make engagements with the high class of instructors which it is proposed to obtain for the School. The intervening time, however, will be well expended in perfecting an excellent organization and preparing in such a way that the School may start under the most favorable auspices. It is proposed that the School will ultimately become an adjunct to the Detroit Museum of Art. The Trustees of the Museum contemplate erecting immediately a very handsome building for Art Museum purposes and adequate provision will be made for such a school of instruction as is here contemplated.

THE ARTS AND HANDICRAFTS GUILD OF GREENSBORO.

THE Arts and Handicrafts Guild of Greensboro, organized November, 1908, with six charter members. Besides an exhibition of a general nature and two or three informal talks on handicraft topics no special activity characterized the Guild's first year. In November 1909 a salesroom was established. A small, one-room, brick building of ante-bellum date, once a doctor's office, was rented. This was fitted up and suitably decorated at small expense by a few members of the Guild.

The work contributed to the salesroom by the resident members of the Guild represented brass and copper work, pine needle basketry, weaving, em-

broidery, lace making, stencilling, decorated porcelain, photography, illuminating, and painting in water colors and in oil. Well known craftsmen were invited to send consignments of their work, and the salesroom when ready for the opening presented for exhibition and sale a good variety of representative crafts work.

While the Greensboro people upon whom the salesroom depends almost exclusively for patronage, have shown encouraging interest in the Guild's enterprise, their purchases have been somewhat conservative, being of inexpensive rather than of high priced articles.

The gross income or sales from November 1, 1909, to May 1, 1910, amounted to $729.46, the net profits being $104.

These salesroom profits were used to meet the running expenses of the salesroom which were minimized by the voluntary and gratuitous services of certain members of the Guild in keeping the books, in taking charge of the salesroom, and in many other fund-saving ways.

The total membership of the Guild for 1909–1910 numbered seventy-two. The membership fees, amounting to $67.50, were used to further the educational purpose of the Guild. In the course of the year were given free public lectures on civic art, American painting, American sculpture, illustrated with lantern slides; exhibition lectures on basketry and pottery; exhibitions of jewelry and pottery and the Pratt Institute exhibition of Drawing and Design. A small sum was added to the funds in the

tuition charges for a class in metal work conducted by one of the members of the Guild.

The Guild holds monthly meetings. The salesroom is open from November to May, three afternoons each week except a few weeks before the holidays when it is open daily.

At the Convention of the National League of Handicraft Societies held in Baltimore 1909 the Guild was enrolled as a constitutent society of the national organization, the first south of Baltimore.

The League Library spent several months in Greensboro, circulating to a degree sufficient to warrant its return or the introduction of a new series of specific literature.

In all its endeavors the Guild is striving first of all to meet in the most helpful way the needs and conditions of the community, with the hope of leading it to demand beauty in things useful.

Like other small impecunious societies remote from the advantages of large cities, it looks to the National League for encouragement and sympathy and for the help that comes through libraries, lectures, and exhibitions planned and arranged by an organization of authority and influence.

THE NATIONAL SOCIETY OF CRAFTSMEN, NEW YORK.

(*Received by Mr. Jarvie too late for presentation at Conference.*)

IN spite of the severe loss sustained by the Society through the sudden death by railroad accident of its President and benefactor, Spencer Trask, the year

1909–1910 has been one of continued progress. The Annual Exhibition of Arts and Crafts held in the Galleries of the National Arts Club during the month of December, 1909, was visited by thousands and received the favorable comments of the general public and the press. It was a pronounced success both from the artistic and financial point of view.

Summer exhibitions have been held at Bar Harbor, Edgartown and elsewhere with gratifying results.

The lecture and entertainment programme has been varied and interesting, including talks by F. Hopkinson Smith, Clarence H. White, and William Ordway Partridge and ending with a delightful Benefit Musicale to which a number of eminent artists contributed their services.

The Thursday afternoon receptions and teas instituted for the purpose of bringing together craftsmen and clients have been successful in extending the knowledge of the work of the Society and increasing its membership. Among the life members recently enrolled may be mentioned Mrs. E. H. Harriman, Mr. Archer M. Huntington, President of the Historic Museum and Mr. George Blumenthal, Trustee of the Metropolitan Museum of Art.

An interesting feature of the year's work has been the suggested artistic treatments of the various rooms of a home, one of the small exhibition rooms being devoted to this purpose. A dining room, colonial hall, gentleman's smoking room, living room and summer garden have been shown in succession during the year.

Another important feature of the work of the year has been the development of guilds, the book and metal workers having organized themselves into strong groups, while other guilds are contemplated.

BRADLEY ARTS AND CRAFTS CLUB, PEORIA.

THE membership of the Bradley Arts and Crafts Club is made up of students or former students of Bradley Polytechnic Institute. This fact is to the club a weakness and at the same time makes the club a power for good in creating among school teachers and the general public a true conception of the Arts and Crafts movement. It is a weakness owing to the fact that about one-half of our membership changes each year and nearly all of it every two years. But as most of our members are preparing to teach the manual arts in the public schools it can be seen what a great opportunity the club has to spread the real arts and crafts spirit. This is of importance when we consider the close relationship between the manual arts and the arts and crafts movement.

The club has made definite arrangements for five exhibits and four lectures for the coming season. The lectures are to be on subjects of interest to craftsmen. The big event of the year is the annual school exhibit held in June. This exhibit is of work made by students during the current school year. Certificates are presented by the Club to those showing the best pieces of handicraft of original design. The interest taken in this exhibit is shown by the fact

that at the last exhibit nearly three thousand people visited it in one day.

The Club insists at all times on honest workmanship, sound construction and original design. The last is comparatively easy, as nearly all of the instructors in craft work are also instructors in design. In this way the work is kept up to a high standard. The Bradley Arts and Crafts Club is very optimistic for the future, with a steadily increasing demand for more and better art and design in the manual arts work in the schools, and the demand for better technique and workmanship in the crafts work, and with an increasingly appreciative public we feel that the outlook is very encouraging.

THE ARTS AND CRAFTS GUILD OF PHILADELPHIA.

DURING the past year The Arts and Crafts Guild has changed its name from "The Dædalus Arts and Crafts Guild" to "The Arts and Crafts Guild of Philadelphia." Under this new name it has recently become incorporated under the laws of Pennsylvania. The Guild shop has lately been doubled in capacity and very much improved as to light and general attractiveness by the annexing of the adjoining property. The formal opening of this addition on November 14 was marked by an Exhibition and sale of jewelry, metal work, pottery and lace, to continue until December 31.

During the past year the sales in the shop show an increase of fifty per cent. over the preceding one. Thirty-two new contributing members have been

added to its list of workers and seven new Associate Members testify to the increasing general interest in the arts and crafts movement.

HANDICRAFT CLUB, PROVIDENCE.

In reporting the achievement of the Handicraft Club for the past year, it seems fitting to speak with the highest enthusiasm upon the wonderfully harmonious factors which have all worked to complete a most gratifying circle of results. So satisfactory are they that one might liken the circle to a beautifully woved tapestry, each thread important in itself, representing one department of our interests, the whole piece being a combination of the many colors which cross and recross, and shape themselves into a perfect fabric.

Our president has been admirably alert upon the affairs which govern our crafts and the other officers and chairmen of the various committees and their able assistants, must be credited with meeting most acceptably their many responsibilities.

Our treasurer has shown never failing accuracy on the ways and means problem, and our exchequer is financially strong.

The chairman of the programme committee, has accomplished her mission with undying fidelity and as a result of her labors we have had most interesting Tuesday entertainments, with an average attendance of forty, who have listened with appreciation to the informal talks given by local contributors, some of whom have been club members.

Following are a few of the subjects listened to at our Tuesday afternoon meetings:

"Report of the National League Convention held at Baltimore," Miss J. L. Mauran.

"Talk on the Art Fabric Shop of the Massachusetts Commission for the Blind," Miss Carmela Valva.

"The Neccessity of Manual Work in the Schools," Mr. W. W. Dove.

"German Handicraft as Related to Architecture and Interior Decoration," Mrs. Von Kleuze.

"The Development of Colonial Styles of Furniture," Miss B. Johnson.

"Hawaii and the Country's Handicraft," Mrs. S. G. Walker.

"The Vocational Side of Handicraft," Professor H. B. Knox.

"A Year in Newfoundland and Labrador with Dr. Grenfell," Mr. Paul Matteson.

The tea committee has provided a repast for these weekly meetings, adding an air of hospitality to our gatherings, an opportunity to meet our speakers, and to linger over the tea cups for a word or two on handicraft subjects.

Few clubs have the advantages of such excellent work shops and studios, and they seem to represent the many roads that lead to Rome, each lane having its own part in the promotion of artistic work.

Our exhibition and sale held in December, 1909, show that the receipts were about double those of the previous year. The chairman of the exhibition committee has accomplished much along the lines of systematizing, and has had constantly in mind

the high standard of work exhibited and the selecting of the proper juries for the articles submitted. From an original membership of twenty to one of one hundred ninety, and from one exhibition in the first three years, to at least two each year since, proves that the increase in the club workers and results is steady. We have installed this year a system of forms for the use of exhibitors, and those responsible for goods, and a year book for the use of our members has been published.

In taking membership in the National League of Handicraft Societies, we have been able to enjoy profitably their travelling exhibit of book-binding, printing, illuminating and designs for reproduction, book-plates, etc., and are most proud to realize that the work of our own club members was accepted. We are glad to endorse the revival of the publication of HANDICRAFT, and our responsibility of making the magazine a success, should be felt by the entire Club, as our society voted this year, to guarantee fifty dollars annually for three years, to The Dyke Mill, as its part of the three hundred dollars required by the Mill against loss in its publication. The details of our part in this marvellous movement of handicraft, have been too manifold to concisely enumerate, and our own branch of the far spreading tree has been so loyally supported, that the work will continue with a future, which will realize perfection, and which will coöperate with other parts of the country's craft interests, wherever the same love for the beautiful abounds.

WITH THE SOCIETIES.

DETROIT: The series of special exhibitions announced in November have been carried through successfully. Mr. and Mrs. Dixon showed over fifty pieces of jewelry, enamel and silver, beautiful in design and workmanship and with a remarkable range in technique. Mr. Gebelein's collection of silverware was thoroughly representative and as usual admirable in design and workmanship. Miss Hazen sent many pieces, including work in pearls and shell with deep sea *motifs*. Miss Copeland's exhibit, though small, was wonderfully decorative in effect, the design showing real imagination and a fine graspof decorative values, though the workmanship leaves something to be desired. Mr. Hale's collection contained a number of fine pieces, delicate and charming, andshowing his fine taste in the selection of stones.

During December special exhibitions will be held of work by the Misses Dolese, Miss Ethel S. Lloyd and Miss Alexandrine McEwen. The Annual meeting was held on November 16.

LETTERS

To the Editor:

SPEAKING as a member of the Boston Society of Arts and Crafts, there is one matter which I should like to place before your readers in the hope

of finding an answer or some help at least in solving it.

I am in entire accord with the "motives" of the true craftsman as stated in the "principles," namely "the love of good and beautiful work, as applied to useful service" and as the bulk of my work submitted has passed the Jury, I may assume that it comes up to the mark of excellence as established at the present time. Then we come to the other "motive," "the need of making an adequate livelihood," my work as judged by past results is an utter failure. Sales of pieces of furniture or woodwork at the Boston Society's rooms are few and far between and I venture to say that not one of the members engaged in woodworking, either as craftsmen or designers makes "an adequate livelihood." Let me give some illustrations. There was a call on members to send in moderate priced articles for Christmas sales. I sent in a small mirror in oak frame with squirrels carved on top. I set the price at $8.50. It was sold and I will get this amount less 20% equal to $6.90. Thinking I might have another one a trifle larger made I had an estimate from a craftsman member of the Society. His price was $8.50. without the carving! I had a mahogany piano stool on sale marked at $35.00. A lady wanted two like it but would pay only $60.00. I knew if I undertook this work it would have to be done soon, so I had an estimate from a "commercial firm" on whom I could depend.

Here is the estimate:

Making	$45.00
Designer	3.00
Sale commission 20%	12.00
	$60.00

I declined the offer.

Will some of the woodworker craftsmen or designers in Chicago give their experiences?

ROBERT BROWN.

Winthrop-by-the-Sea,
7 December, 1910.

REVIEW.

IN Mr. Rathbone's recently published book, entitled *Simple Jewellery*, one finds a wealth of instructions and hints that might well be taken to heart by a large number of those whom he, in his preface, so aptly calls "enthusiasts," as well as by those who have had considerable experience in the delightful work of making jewelry.

Although the book treats, in large measure, of that variety of jewelry that may be called synthetic, his rules are fundamental and apply to all branches of the art.

The book is fully illustrated with many fine examples of jewelry, which depend for both their construction and decoration almost entirely on the use of a few simple units, and Mr. Rathbone gives the fullest instructions as to how such units may be

made, as well as a large number of illustrated suggestions as to how they may be used. A.S.W.

(Simple Jewellery, by R. LL. B. Rathbone. D. Van Nostrand Co. For sale by Handicraft Book Service. Postpaid $2.15.)

EXHIBITIONS INCLUDING HANDICRAFT WORK.

JANUARY

BOSTON: *The Society of Arts and Crafts*, 9 Park St.
4–21. Leatherwork.
25–Feb. 4. Woodworking, Frames, etc.
DETROIT: *The Society of Arts and Crafts*, 122 Farmer Street.
Ceramic Work.

FEBRUARY

BOSTON: *The Society of Arts and Crafts*, 9 Park St.
8–25. Copper, Brass, Pewter, Iron.
DETROIT: *The Society of Arts and Crafts*, 122 Farmer Street.
Bookplates, ancient and modern.

MARCH

BOSTON: *The Society of Arts and Crafts*, 9 Park St.
18–Apr. 15. Ecclesiastical Work.

APRIL

BOSTON: *The Society of Arts and Crafts*, 9 Park St.
1–15. Ecclesiastical Work.
20–May 2. Pottery.

EVANSVILLE, INDIANA: Arts and Crafts League, Miss Harriet Erhman, Secretary, 624 Upper 2d Street

GREENSBORO, NORTH CAROLINA: Tne Arts and Handicrafts Guild, Mrs. F. P. Marshall, Secretary, 354 Church Street.

HARTFORD, CONNECTICUT: Arts and Crafts Club, C. Louise Williams, President, 60 Lorraine Street.

HELENA, MONTANA: Helena Society of Arts of Arts and Crafts, Mrs. P. B. Bartlett, Secretary, 501 Benton Avenue.

HINGHAM, MASSACHUSETTS: The Hingham Society of Arts and Crafts, Miss Emma R. Willard, Secretary, Hingham.

KANSAS CITY, MISSOURI: The Arts and Crafts Society, Clarence E. Shepard, President, 305 Scarrett Building

MELROSE, MASSACHUSETTS: Melrose Society of Arts and Crafts, Mrs. M. G. Willis, Secretary, 53 Oakland Street, Melrose.

MINNEAPOLIS, MINNESOTA: Handicraft Guild, Florence Wales, Secretary, 89 Tenth Street, South.

MINNEAPOLIS, MINNESOTA: Society of Arts and Crafts, Miss Marion A. Parker, Secretary, 516 Fourth Street, S.E.

NEW JERSEY: The Arts and Crafts Society of New Jersey, Mrs. Anna M. Allen, Secretary, 516 William Street, East Orange.

NEW YORK, NEW YORK: National Society of Craftsmen, Frederick S. Lamb, Secretary, 119 East 19th Street.

NORWELL, MASSACHUSETTS: The Norwell Society of Arts and Crafts, Mrs. Arthur L. Power, President.

PEORIA, ILLINOIS: The Bradley Arts and Crafts Club, Arthur F. Payne, President, Bradley Polytechnic Institute.

PETERBOROUGH, NEW HAMPSHIRE: The Handicraft Workers of Peterborough, Miss Anne E. Hamilton, Secretary, Peterborough.

PHILADELPHIA, PENNSYLVANIA: The Arts and Crafts Guild of Philadelphia, Margaret A. Neall, Secretary, 237 South 11th Street.

PORTLAND, MAINE: Portland Society of Arts and Crafts, Jessie L. Thompson, Secretary, 10 Sherman Street.

PORTLAND, OREGON: Portland Arts and Crafts Society, Mrs. R. E. Moody, Secretary, 369 Aspen Street.

PROVIDENCE, RHODE ISLAND: The Handicraft Club, Mrs. Howard J. Greene, Secretary, 375 Olney Street.

ST. LOUIS, MISSOURI: Society of Applied Arts, Miss Cecelia Robinson, Secretary, 807 North Grand Avenue.

WALLINGFORD, CONNECTICUT: Art-Crafts Society, Miss Ethel Norton, Secretary, 72 Church Street.

WAYLAND, MASSACHUSETTS: Wayland Society of Arts and Crafts, Mrs. Arthur G. Bennett, Secretary.

IS, then, the function of *decorating* the principle, the root-idea, of all beauty? Is music decorative? If so, of what? Shall we say of the soft pink on a maiden's cheek, of the clear flash of her eye, "How decorative!"? When we read of the self-sacrifice of a world's hero shall we sob, "How decorative!"? Is it not blasphemy to debase this infinite glory, Beauty, by identifying her with one of the most superficial and limited of her functions? It is as if we should remark of the pure lisp of a child's prayer, "How sacerdotal!"; of the warm grasp of a friend's hand, "How fleshly!"

Ernest F. Fenollosa.

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HANDICRAFT

PUBLISHED MONTHLY FOR
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OF HANDICRAFT SOCIETIES

VOLUME III 1911 NUMBER 11

FEBRUARY

An Experiment in Pottery Making

How they do it in Deerfield

Precious Stones in the Arts

Illustrations in Color

PUBLISHED BY THE DYKE MILL INC.
MONTAGUE MASSACHUSETTS · ONE
DOLLAR A YEAR TEN CENTS A COPY

THE PRINCIPLES OF HANDICRAFT

MOTIVES. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain

II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. ARTISTIC COÖPERATION. When the designer and the workmen are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL COÖPERATION. Modern Craftmanship requires that the idea of patronage be superceded by that of reciprocal service and coöperation.

V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

. . .

"It is only possible to answer for the final truth of principles, not for the direct success of plans."



Spring Hillside.
From a photograph by Frances and Mary Allen.

HANDICRAFT

VOL. III. FEBRUARY 1911 No. 11

PRECIOUS STONES: THEIR MANIPULATION AND APPLICATION IN THE ARTS

GEORGE F. KUNZ

(*Concluded from January*)

THERE is a great decorative value in rock-crystal in its purest form, the perfect *Tama*, as the Japanese call the sphere. It is the purest of all materials that the artist can work with, and many charming effects can be obtained by carving, cutting and slightly tinting or foiling.

Have you ever seen a great icicle all the harsh edges of which have been melted off in the sun, or a fragment of ice which has been dipped in hot water for a moment? If so, you have seen the effect which the Chinese love to produce on their carved rock-crystals. The crystal itself has the purity of the most perfect ice, but when an object is completed by the lapidary, he removes all the harsh lines and produces this beautiful water-dipped effect by rounding off the edges and polishing.

In mounting a bit of jade, red tourmaline or amber, the Chinese will sometimes put upon the setting, or fill in the interstices of the metal above it, a beautiful blue material with a greenish shimmer; and it is difficult to make out at first glance what it is: perhaps a metal or a mineral. The magnifying glass

shows that it is the blue feather of the king-fisher and as it is placed in a setting with a ridge above it for protection, it frequently will stand a good deal of wear.

Chinese lapidary art generally consists in ignoring everything that is geometrical. The motives of the Chinese are generally plants, animals, scenes or symbolical ornaments. Everything in their lapidary art is soft and rounded, pleasing both to the eye and to the touch.

How to set and arrange jewels to be artistic and appropriate depends entirely upon the character of the costume with which they are to be worn, and upon the personality of the wearer. When the lady dons her costume and her jewels, there should be a harmony of the whole, and not a mere massing of unrelated parts. Neither should there be any evidence of the ostentation recommended by an elderly woman, who had made her own fortune, and whose retort, when she was critised for wearing a dozen pieces of jewelry of all kinds and colors, was: "Them that has them wears them." Collected in a museum, jewels and costumes not harmonizing or according with one another may look well enough, if separately labeled, spaced in order and on a neutral or harmonious background; but a most unpleasing effect would be produced if these discordances were to be combined in the attire of any individual.

Note what a charming effect a touch of color gives to a hat or a gown, and what beautiful contrasts are produced by a skilful grouping of two or more colored jewels, whether they be blue, green, red, yel-

low or pink; or the effect of edging on a gown of a harmonizing color, and one or two jewels that blend or harmonize with them.

The hand-made ornament and a machine-stamped duplicate, invariably bear the same relation to each other that a painting bears to its fac-simile executed by chromolithographic or other color process. In the painting you have the priceless individuality of touch, while the chromo or color process reproduction, although offering the colors and form of the original, appears flattened out, and we miss the element of life, just as we do in the case of a pressed flower, when compared to the living ones.

Abbott Thayer, our American artist, has discovered that the most intense colors properly mingled, as in the wings of birds, butterflies and beetles, blend into a soft tone. Roty draws only the ideal out of even an iron furnace or a smoke-stack. Louis Tiffany has always believed in a wealth of softness and color, whether in glass or jewelry. To obtain a brilliant blue he took colorless opals and ground them into regular jelly-like masses and put blue sapphires under them, and then opals under masses of pale sapphires. Again, he combined amethysts that were deep purple with deep blue sapphires and combined these with opal matrix of deepest blue and green. Another example is a lamp screen of beach pebbles leaded together; every one of these pebbles had been water-worn and slightly iron-rusted, and the blending of the white with the tones of brown in the lamplight produced a most charming effect. The decorative artist should look everywhere for his ma-

terial, whether it be in the gem-mart, the stone or marble works, the quarry, or on the beach; for frequently rare colors or tints that blend beautifully with decorative materials, are met with even in pebbles, and effects are produced that cannot be found elsewhere.

If you desire effect and do not wish to pay the price of a fine gem, instead of using glass, use enamels, masslike, representing drops of water, or melted, as *en cabochon* gems,—yet telling the story of enamel, not that of an imitation.

Arts and crafts workers are often hampered with regard to the setting by the expense of the materials. Gold is prohibitive; silver, even at fifty cents an ounce, is an investment. However, the best effects are always obtained by the use of metal, whether gold, silver, bronze, brass or copper; but always remember to treat the surface by toning it down, and do not permit it to acquire a "cheap jewelry" effect. You can gild a silver, brass or bronze surface, thus producing changing effects by showing, here and there, the minor metal; just such effects as we see in the beautiful silver-gilt goblets or drinking cups and other similar objects of the Renaissance period and in the gilded bronze of the Chinese. Have soft lines in the metal. Have neither edges nor file marks. Cast from a model if you will, but see that the work shows no mechanical edges.

If you want color in the form of a gem or enamel, make it gem-like, *en cabochon* or rounded, and not a deceptive piece of geometrically cut material. To the craftsman the great class of semi-precious gems

such as chrysoberyls, aquamarines, tourmalines, zircons, spodumenes and many others, offer interesting suggestions, and these, with or without the more precious stones, mounted in gold, in platinum or with enamels, are charming and tasteful, and can be worn when a richer jewel would not be permissible, and then with more charming result.

The craftsman ought to own several grinding and polishing discs, which are not expensive. Buy some small wheels made of emery, or, better still, of carborundum, and hold the material, if not of great value, against the wheel itself. Secure the material by means of sealing wax and rouge. You will need another wheel to which you can add discs of lead to be charged with carborundum for grinding down the material; then you must have a disc of copper or tin for polishing, and a disc of wood or walrus hide for giving a fine finish to the softer stones. With emery, rouge and rotten-stone, and a certain amount of patience and industry, you can do some effective cutting, although not in the better geometrical forms. The late Henry D. Morse taught himself to cut diamonds, as did also Mr. William R. Wills of Boston.

Remember that there is a great field before you, and above all, bear in mind that nearly all known stones have been used in every conceivable manner, and that it is desirable always to try your own individual taste in combinations; by that I mean, do not hamper yourself with tradition unless it is good. Conceive your own design and adapt your gem, rock or metal to the form that you are trying to create.

Your metal should be as a bit of clay or wax work; you the creator to bring it to life as an object of art. If it is pure art, its speech will be angelic, but if false in sentiment it may go shrieking through the ages like a disturbed spirit.

REPORT OF THE SECRETARY.

The National League of Handicraft Societies. Presented at the Conference in Chicago, October 24, 1910.

AT the last meeting of the League, held in Baltimore a year ago, it was reported that there were then eighteen societies listed as members; but three of these were dropped immediately after the conference for non-payment of dues, leaving an actual membership of fifteen. During the conference the New York City and Greensboro, North Carolina, societies were elected, and since then fourteen others have joined, located in Charleston, South Carolina; Deer Lodge, Montana; Evansville, Indiana; Helena, Montana; Kansas City, Missouri; Minneapolis, Minnesota; Orange, New Jersey; Norwell, Massachusetts; Peoria, Illinois; Portland, Maine; Portland, Oregon; St. Louis, Missouri, Wallingford, Connecticut, and Wayland, Massachusetts,—making a total present list of thirty-one societies. The growth in membership seems to the officers to be pretty conclusive evidence that the reduction in the annual fees and the publication of HANDICRAFT have increased the usefulness of the League.

Nineteen delegates out of a possible thirty-two, under the old system, were appointed and sixteen were present at the Baltimore conference. At this conference, with ninety-three delegates possible, only twenty-two were appointed and nineteen have reported as present. It is thus evident that nineteen societies appointed no delegates, and eighteen socie-

ties have sent no report for presentation at the conference. Thirteen societies only have complied with the request that reports be submitted either verbally by delegates or in writing for presentation otherwise.

It seems to me discouraging and unfortunate that the societies have not taken a more personal interest in the conference which is certainly one of the most valuable functions of the League. Its value is largely dependent upon the coöperation of all the constituent societies, for they *are* the League and without them it can have no real and vital existence. The knowledge of what the smallest and most distant society is doing, even though its report cannot be submitted in person, is an essential part of the conference. The omission of a single report can thus mar the complete success of a conference. Let us see if this cannot be remedied another time. United effort will insure an interesting report from every society in the League and this is what is wanted and needed.

The Reference Library has been used more or less frequently although mostly by members of the Boston Society; only a few members of other societies have taken advantage of it. The two Travelling Libraries have been in service most of the year, having visited Baltimore, Detroit, Greensboro, and Portland, Maine. It seems inadvisable at the present time to consider adding to the Libraries, although the Committee would be glad to know of books of unusual value which might be added when funds for the purpose are available.

The Travelling Exhibit, which could not be shown here as was planned because of some error on the part of the express company, consists this year of leather, printing and designs for reproduction. Reports received from societies, perhaps more especially from the smaller or more isolated societies, indicate that the exhibition is one of the most important and useful functions of the League. Vigorous protests have been received against the idea of giving it up, and yet the present exhibit is composed of work from only seven societies, as follows: 10 numbers from Baltimore, 74 from Boston, 5 from Detroit, 13 from Hartford, 11 from New York, 2 from Philadelphia and 3 from Providence. Once more the larger part of the work comes from the Boston Society because the Jury met there and, after passing upon the other articles submitted, and accepting a very large percentage of them, were again obliged to go into the Boston salesroom and select enough work to complete the exhibit, rather than abandon it altogether. This is unfortunate, as it gives the Boston Society an undue, and I may say an unsought, preponderance in the exhibit; but this can only be overcome by a more active interest on the part of each society in securing articles for the exhibitions. The exhibit is scheduled to visit twenty-six places.

The most important undertaking of the past year has been the reviving of HANDICRAFT, formerly published from 1902–1904 by the Boston Society, as the organ of the League, in accordance with a vote passed at the Baltimore conference. The Executive Committee were then instructed to under-

take the publication of HANDICRAFT providing satisfactory arrangements could be made and the necessary guaranty fund could be raised to protect the League against loss. To this guaranty fund cash pledges have been made as follows; Amesbury $5, Baltimore $15, Boston $50, Hartford $15 and Providence $50, a total of $140; while the Chicago Society pledged 100 subscribers and advertising to the amount of $15 per month for two years, and pledges of 5 subscriptions were received from the Greensboro Society and of 35 from Philadelphia. The delay in securing the guarantees made it necessary to appeal to two friends of the movement, Mr. Lockwood de Forest of New York and Mr. Francis Bullard of Boston, to "underwrite" the guaranty so that publication might commence with the April issue, as in the former volumes, since the guaranty fund was not then complete.

It will be observed that only eight of the societies have had any part in the initial responsibility regarding the publication of the League organ. So far as the records show only three hundred and ninety-three of the subscriptions secured up to the present time have been received through League societies, as follows; Baltimore 30, Boston 210, Chicago 32, Deerfield 2, Deer Lodge 3, Greensboro 4, Detroit 8, Hartford 6, Hingham 9, Kansas City 3, Minneapolis 1, New York 47, Peterboro 4, Philadelphia 17, Providence 10, Portland 6, St. Louis 1. This leaves fourteen societies which have apparently made no successful effort to help make HANDICRAFT self-supporting. Surely this is a record which ought to be bettered.

In addition to the work done in connection with the libraries, exhibition, conference and HANDICRAFT, the Secretary has, during the year just closed, received and answered a large number of inquiries regarding membership in the League, the meaning of the movement, etc.; has given advice to new societies, or to those contemplating the organization of societies, and has also kept up a more or less active campaign among the societies not already affiliated. According to our records the Societies in the country might be tabulated as follows:

League members	31
Former League members, presumably active	5
Former League members, admittedly dormant	2
Other societies, active	40
A total of	78

in addition to which there are six or more possible societies which are still in a formative state. This active propaganda work has necessarily been much curtailed during the past three months, as the depleted condition of the treasury made it necessary to cut off all expenses and to do most of the League work, including the editing of HANDICRAFT, in my free hours at home. Since my own work in Boston has been unusually exacting during this time it has not been possible to accomplish all that could have been done with clerical assistance. What has been achieved has been to a large extent due to the generosity of the publishers of HANDICRAFT, who have furnished attractive printed matter at no expense to the League, thus making the campaigns

much more effective and the Secretary's work easier. In addition to this they have made a contract for the publication of HANDICRAFT which is extremely liberal, under which they assume all the risk beyond the small guaranty, but neverless provide that the profits beyond ten per cent. of the net income shall revert to the League for the purpose of improving and enlarging the magazine. This furnishes an additional reason why the members of the League should use every effort to make HANDICRAFT self-supporting as soon as possible.

Such have been the activities of the past year. In order that the work of the year to come may be more easily carried on and hence more effective, I would make an earnest appeal for more active support of those who are hereafter to carry on the work of the League; work so important that I believe the whole movement would suffer if it were discontinued. Nevertheless I am inclined to think it would be wiser to vote at this meeting to discontinue the organization unless we can be assured a more active and earnest support. The strain upon the few who have had to assume the responsibility the past year has been too great. The Executive Committee is so scattered (in order to get proper representation for all sections) that it has been impossible to arrange meetings which more than two or three could attend; and difficult, often, to get approval of action taken from those unable to attend meetings. In the same way it has been almost impossible to secure the proper coöperation in any branch of the League work. Take the question of

new members for instance. If we can double our membership we shall double our income and our usefulness; but should it be the duty of the Secretary alone to do this work? Every officer of every society should have this in mind and should take the matter up with unaffiliated societies; if such concerted action were taken the League would in no time include practically all of the possible societies. In point of effective work we now represent the backbone of the arts and crafts movement, but there are still a number of societies doing good work, who are entitled to membership in the League and should become affiliated for our mutual benefit.

It is inevitable in any organization that the brunt of the work should fall upon one person and I want to make an appeal for a more conscientious support of the next Secretary of the League. When one is giving most of one's recreation hours to work which is a labor of love, it is discouraging constantly to encounter a lack of interest or courtesy or initiative which makes it necessary usually to write several letters to secure an answer to questions; or to have carefully planned schedules, requiring prompt confirmation in order to become jointly effective, upset by long delayed acceptances or refusals. Such negligence, coupled with the almost universal failure to notify of changes of address, officers, etc., makes the office of the League Secretary unnecessarily difficult and ineffectual, because of the time wasted in dreary clerical work which might otherwise be devoted to constructive work for the benefit of every society.

We must all take a really vital interest in making

each conference more successful than the last. The conferences do a very real service to the movement and to the community. We always come away from them with a realization that the whole movement is more widespread and alive than our daily and isolated experiences have allowed us to realize. But only those who have served on the Committees can realize the difficulty of getting suggestions or constructive assistance in working out a programme that will seem full of interest to all who attend. For instance, at each conference the wish has been expressed that there should be more discussion of matters affecting the practical work of the societies. Two months ago notices were sent out asking each society to submit questions they would like to have discussed; but no questions have been submitted to the officers and we learn that only one or two delegates have come prepared with definite questions to propose for discussion. If discussions are needed it should be possible to make useful suggestions for topics in advance.

The matter of the appointment of delegates is similar. Out of ninety-three possible delegates twenty-two were appointed and nineteen have reported. At the Baltimore conference the invitation to meet in Chicago was gladly accepted in the belief that all the western societies would be represented; but actually only five of the thirteen societies situated west of the Atlantic seaboard, are here represented by either delegate or report. Let us try so to interest other societies that at the next conference every society in the League will be represented by delegates, or proxy and will submit an interesting report.

The conference should express some opinion regarding the Travelling Exhibitions. Are they worth while? They are certainly an immense amount of work for the official who has to list, catalogue, mount, pack, route, etc. The present exhibit took a great deal of time in its actual preparation for shipment, which is no simple matter with a varied exhibit which is to be unpacked and packed twenty-five different times by people with a greater or less (usually less) knowledge of such matters. The exhibit in its collection, routing and arrangement is, in fact, so much of a task that we should have substantial evidence of its need and of hearty support in its preparation another year, before we ask the officers for 1911 to assume the burden it entails. I believe that every society should be required to submit work for the exhibit. It is my personal feeling that the Exhibition is of very great value and should not be given up without very careful consideration.

To the smaller societies the exhibit is probably the most important of the League's benefits. It broadens the scope of their activities and has given the local public a better conception of what handicraft work really means. There are no doubt many societies which would feel the value of the League materially lessened if the exhibition should be discontinued.

This brings up again the question of carelessness of the societies about replying to inquiries from the League. It has been very difficult to get answers to the simplest question, as to whether or not the exhibit is desired; and almost impossible to learn in

advance of the Jury meeting whether or not work is to be submitted. This year after we had gathered and arranged the exhibit and started it off, we had complaints as to the method of selecting articles. That is one of the questions we must take up when the time comes for discussion. It is for the conference to decide if we are to have another travelling exhibit and if so, how the exhibits shall be selected. For the last two years the Executive Committee have acted as a Jury, with the understanding that they were to call in expert advice when in doubt. The Conference might well discuss the question of a permanent general exhibit available for organizations outside the League; such as women's clubs, schools, colleges, etc., which are constantly asking for the League exhibits. Such an exhibit might have more educational value going from the League than if it was sent out by some individual society.

When it comes to a discussion of the needs of HANDICRAFT it is necessary for me to ignore the fact that I am Editor as well as Secretary. This is one of the most important matters to be considered. More active coöperation must in some way be secured if the magazine is to reach its full usefulness. The Advisory Board has secured two articles up to this time, and it is hoped that more active assistance will be rendered hereafter. Their advice and criticism is necessary if HANDICRAFT is to be successful. Many appeals have been made to the League societies for news items, accounts of important work, reports of exhibits, etc.; but the "copy" so far received has been very meagre, most of the news used

having been secured through the uncertain means of press clippings. A notable exception was the full report of an interesting meeting of the Chicago Society sent in by Mrs. Jarvie, for the August number, and the account of the masque given by the Detroit Society. To be effective such notes should be sent in regularly, to reach the Editor by the first of the month. If HANDICRAFT is to be the organ of the League it must represent as fully as possible the activities of the societies in the League, and this can be done only through active coöperation. In fact coöperation is the League watchword if permanent success is to be achieved.

In closing I wish to quote, from an article in the first number of the new HANDICRAFT, this brief summary of what the League stands for:

"Let us not only believe this, but try to make the public about us believe it, that the interest in what we are working for may grow and our neighbors may come to realize that art in common things has a distinct bearing on the daily lives of those capable of æsthetic or spiritual perceptions.

"I believe that this is what the League stands for. Let us never forget that back of all the facts and things which make the arts and crafts movement tangible, stand the great ideals which give it life and which alone can tie this movement to the endless series of events which gave us the conditions which produced the great art of the past and are preparing us for the greater sense of beauty which will make the handicrafts of a generation yet to come the best the world has known.

"This can be, at best, but a brief summary of the work of the League; its actual accomplishments are known to those societies which have been affiliated with it; to others the Secretary will at all times be glad to give further information. The League desires within its membership every organization which is actively engaged in furthering the movement for the revival of the handicrafts. The more fully the League represents such activities throughout the country and is able, through the conferences, exhibitions and this little monthly, to influence their aims and guide their work, the sooner will the arts and crafts movement become a live and progressive element of which the public is actively conscious. When this time comes the false distinctions of the nineteenth century between the "fine arts" and other forms of art will disappear and the artist will be recognized for his achievements as a producer of beauty regardless of his medium of expression.

"The League, then, as the national exponent of the ideals which supply the moral energy behind the arts and crafts movement, asks the support of all who are in sympathy with its endeavor to restore the "lesser arts" (as Morris calls them), which were in the past so eloquent a record of the fact that, under right conditions, the sense of beauty is a natural accompaniment to skill of hand. It is believed that the trained and independent craftsman of today should be able to express himself as naturally and effectively in terms of "beauty and use combined," as did the journeyman of the middle ages whose work we admire and treasure in our museums.

"It is among the fundamental purposes of the League to aid in bringing about right conditions for the training of such craftsmen in our times; to encourage the establishment of salesrooms which will offer men and women so trained a satisfactory market for their output; to urge upon buyers the advantages of a personal interest in the producing craftsmen and the conditions under which they work—rather than mere dealing with a firm or factory which exploits the workers for its own advantage; to arouse, in fact, more attention to the principles underlying the movement and to secure the assistance of all who are interested, whether they approach the subject from the æsthetic, social, or some other point of view—to the end that in this country may come a flowering of art in common things which shall be expressive of a new realization of the importance of beauty as a necessary element of daily life."

*HOW THEY DO IT IN DEERFIELD.**

MARY ALLEN.

IT is unnecessary to rehearse to you, our next door neighbors, the tale of the beginnings of the Deerfield industries, a dozen years ago. The town was a pioneer in the movement which is now so widespread, and has worked out its own salvation in a manner somewhat different from that of other places. It may be of interest to note any characteristic features which have developed. One of these is the marked individual initiative. Arts and crafts societies are often, if not usually, promoted, developed and governed by a few leaders quite outside of the working members. These leaders find a market, dispose of the wares, assume responsibility for the quality of design and workmanship, and direct activities generally.

The Deerfield industries have been from the first more spontaneous and democratic. As a matter of fact the first exhibits were held before there was any organized society. Clever people in town were doing clever things, partly for pleasure and partly for profit, as occasion offered.

It occurred to several that it would be worth while to make a collection of Deerfield products in one room and see how they looked. The Village Room had been recently completed and furnished the right setting, for it was an exhibit in itself, being built by the village carpenter after plans by his son. It was

**A paper prepared for a conference on arts and crafts at Amherst, Mass.*

filled that first year with blue and white needlework, which had just started its career and was still literally blue and white; a few rag-rugs made from choice wool rags before the family stocks of old Paisley shawls and discarded woolen garments were exhausted; metal work in copper and brass; some good iron fire-sets made in a farm smithy; a little choice cabinet work; some photographs, and a long line of books written by Deerfield authors.

It was a surpise to everyone to find so much already being done and an impetus was given to do more. But still there was no organized society for some time and to this day the central bond is of the loosest. The Society has no control over individuals. All general legislation is effected by "initiative and referendum." The secretary does not direct, but is simply a mouthpiece authorized to speak on matters which concern all alike, according to the will of the majority. All definite business is referred at once to the group or person interested.

This is not saying that the leading spirits for the first few years, who had the advantage of training in design, and a knowledge of what good craftsmanship has accomplished in the world, did not give much helpful advice to the novices. But from the first, each woman was expected to make her own designs, and stand on her own feet, and she chose to do so. The weighty responsibility of planning the first rugs for an order or an exhibit, called forth such an amount of serious thought and contemplation that someone dubbed the results "prayer-rugs." Facility grew with practice. As the number of workers in-

creased, they fell naturally into sub-groups of those doing the same sort of thing.

From the nature of the case, the Society of Blue and White Needlework is more under a single controlling head than either of the other groups, for in this the designing is all done by the originators, and has developed to the point of being as personal an expression as a painting. The needlewomen are simply trained to execute the manual detail. All other groups are on an entirely different basis.

The rug-makers formed at first a vague sort of combination among themselves, to coöperate in working out the problems of dyeing and weaving, but soon disintegrated to individual workers again. The difficulty of finding weavers to convert the sewn rags into rugs forced the setting up of looms in kitchens or spare rooms. The presence of looms quickly led on to the weaving of cotton, linen and woolen textiles. But there is no *society* of weavers. A woman who feels an inner leading to weave, gets a loom and weaves. As she does it ideas and fancies come to her and she weaves them into designs. They may be novel and unconventional, but are all the more alive and promising for that.

Closely allied to the weaving is the making of netting and tufted work. This is avowedly a copying of old designs in new material and arose from a demand for old fashioned hangings on tall four-poster bedsteads. In the same natural way the baskets came into being. Someone showed how to braid palm leaf into simple shapes. Someone else made a raffia basket and told anyone interested how it was done. Whoever felt



Porridge Bowl and Pitcher.
Paul Revere Pottery.



Dog Bowl and Child's Bread and Milk Set.
Paul Revere Pottery.



Cream Pitcher and Bread and Milk Bowl.
Paul Revere Pottery.



Bread and Milk Bowl, Milk Pitcher and Breakfast Plate.
Paul Revere Pottery.

so inclined started making either, and then the variations began. Sweet grass, rye straw, corn husks, rushes, long pine needles, were drawn into service. A Magyar farm hand made a few round baskets of native willow withes and a multitude of varied shapes of willow and reed were a quick result. The Deerfield Basket Society, which works in palm, reed and willow, almost alone among the groups, preserves its corporate form, with a jury and a central salesroom.

The raffia work allows and even demands more individuality of expression, for it deals in color schemes as well as form, and duplicates are not encouraged. Each woman follows her bent and develops a style of her own, so that while no two baskets are expected to be alike, a person familiar with the exhibits can usually credit a basket to its maker with as much certainty as he could distinguish the works of different artists in a gallery.

The metal work and jewelry, the wood work and photographs have always been closely confined to a few independent craftsmen and women.

The pottery too is one man's affair. He may have assistance in the manual labor, but it is his own scheme, to be developed as he chooses.

This individualistic tendency increases rather than diminishes. The number of little shops grows. Each worker finds it more satisfactory to meet her own public, and to discuss orders herself, with her samples at hand and her tools about her. Occasionally a railroad president, doing the town with his wife, stopping his touring car at every other door where

a modest sign indicates that something is to be found within, bursts forth in good-natured protest, "*Why* don't you combine, and have your things all in one place?" But usually the wife rather enjoys seeing each product by itself in process, unconfused with other things.

This method of having each man a law unto himself has its advantages and its disadvantages. Mistakes are made of course. Not every one has a genius for designing, and even geniuses have to learn the details of technic. A strong central jury could cut out mistakes more quickly and ruthlessly, but it would at the same time cut out originality and initiative. If the growth is natural, natural causes soon ordain the survival of the fittest. Bad work dies of its own badness.

A spirit of self-reliance, guided by a sense of honor and responsibility, will in the long run produce better results than a chastened obedience to the dictates of an absolute authority. It of course takes years for a body of craftsmen to acquire the training necessary to establish a standard of excellence that will be voluntarily adhered to. Deerfield can look back with modest pride on the progress it has made in this direction in twelve years. Its work is often accepted for important exhibitions in large cities without going before a jury. Its excellence is taken as a matter of course.

This method of developing craftwork might be disastrous under other conditions. The success of individualism depends much on the individuals. In another country town just like Deerfield, it would be worth trying.

A SOCIAL AND BUSINESS EXPERIMENT IN THE MAKING OF POTTERY.

THE Paul Revere Pottery quite naturally takes its name from the fact that it is under the shadow of the old North Church where it is said the signal lanterns were hung.

According to its little circular the pottery aims to be a happy, healthful, wage-earning occupation and plans to give girls whose parents are not well off an opportunity to earn the small sum necessary for their school expenses.

The plant at present occupies the first floor and basement of The Library Club House and draws its workers from groups of girls connected with the House. These groups are from the fourth, fifth, sixth, seventh and eighth grades of the Hancock grammar school, and from various high schools. The eldest group of seventy members is composed of working girls, largely stenographers and book-keepers.

The work of the House is along civic and social lines. This rather cloudy summary may be made clear by a somewhat detailed account of its component parts. Suppose we call these parts the groups, and start with the individuals forming these groups: the residents of the neighborhood we seek to better. The future of the House depends on these individuals. If they need the civic and social work the House aims to do, they need it badly enough to follow willingly a course of study outlined, which it is hoped will make them effective workers.

This study is given through a series of talks begin-

ning with the youngest children in the fourth grade, as follows:

Fourth Grade: Simple folk tales.
Fifth Grade: Greek myths and Old Testament stories.
Sixth Grade: Favorite tales of all kinds.
Seventh Grade: American history stories.
Eighth Grade: Illiad, Odyssey, and King Arthur stories.
High School, first year: Same as Eighth Grade.
High School, second year: English literature stories.
High School, third year: Ideal Commonwealths, Real Republics, Social Reforms, Followers of Truth.
Working Girls, first year: Common occupations, trades and their bearing on life.
Working Girls, second year: Fine art of living as we may practice it.
Working Girls, third year: Houses in Ward 6 for Social Betterment. City conditions, Educational opportunities.

There are thirty stories, talks, or lectures in each group. The stories are told for the most part by volunteers who have had experience in teaching and who seek to point out qualities of truth, courtesy, and generosity. The lectures are given by people competent to speak on the subjects assigned. The one list quoted in detail will serve to illustrate the generous service freely given in answer to requests.

GROUP I. *Ward* 6 *Neighborhood Houses.*
Medical Mission. Miss Woodworth.
North End Union. Mr. Hubbard.

Civic Service House. Mr. Bloomfield.
Library Club House. Miss Davis, Miss Guerrier.

GROUP II. *City Institutions.*
*Affairs Aldermen attend to. Alderman Cotton.
*Duties of Common Council. Councilman Crocker.
Fire Department. Commissioner Parker.
Bath Department. Chairman McCabe.
Street Department. Superintendent Emerson.
Health. Mr. Jordan.
Printing. Superintendent Smyth.
Children's Institutions. Miss O'Reilly.
Charitable Institutions. Secretary Pettee.
Juvenile Court. Judge Baker.
Public Parkways. Mr. Shurtleff.
Library Department. Mr. Wadlin.
Public Buildings. Mr. Sturgis.

*Before the new charter went into effect.

GROUP III. *Educational Movements.*
Boston 1915. Mr. Edwards.
Women's Educational and Industrial Union. Miss Gilman.
City Club. Mr. Bottomly.

The music study is also graded. Six glee clubs meet each week and not only learn to sing pure, beautiful songs, but gain an appreciation for good music, which develops a certain refinement requisite for well rounded character; unless the Club House helps to accomplish for the individuals of its groups well rounded characters, how can these groups give pure service to the community?

Classes in dancing give the children merry games to teach their friends at home or in the playgrounds; the older girls happy recreation, straightening bent shoulders and inducing upright carriage.

Stories and glee clubs have led to concerts and plays, given in the North Bennett School Hall for residents of the district. The season this year is as follows:

December 17, Concert.
January 14, Three Fairy Tale Plays.
January 28, Three Moral Plays.
February 11, Concert.
February 26, Three Historical Plays.
March 18, A Midsummer Night's Dream.
April 15, Concert.
April 29, As You Like It.

The social good to be gained is apparent, but what of the civic help, beyond making of the girls good citizens? All through the years a sense of responsibility is being developed and with the older group the fine opportunity for service which is ours is being presented.

The Club House stands for democracy that endures and progresses through the cheerful fulfilment by individuals of duties assigned them and its older members know that only in proportion as they give service to the community do they gain good for themselves; by service is meant gentle insistence on right motives, right speaking, and right acting; intelligent effort to effect better street and housing conditions; loving help in the homes of those new to our shores who do not understand American manners and customs.

The Club House creed is that those who have benifited by its opportunities only really know that they have benefited, when they make what they have gained of use to some one else. There is a brotherhood in an Italian city whose members are bound to answer the call of a bell which means that someone needs help. Whether at night or in daytime, they must dress and go wherever they are sent. The Club House calls for one hour a week of service from each of its members, in whatever direction its House Committee sees fit. The older group has come to feel that a plan of social work not built on the ideal of service from those who receive, is not fulfilling its opportunities; and though this means much work on the part of its original members, these members stand ready to give that work cheerfully and intelligently.

The pottery as an important social experiment now requires an hour a week from some sixty club members.

Twelve regular workers carry on the entire process of manufacture. The watchwords of the Pottery are good work, pleasant conditions, and fair pay. Every piece speaks of loving individual touch, and from the mixing of the clay to the drawing of a kiln, operations are performed with honest desire to do the best, gain the best, and, as a consequence, give the best.

Even now several girls with musical ability have the opportunity, by part time work in the pottery, to earn sufficient money and save sufficient time to enable them to continue their studies. Working a few hours

on Saturday, girls still at day school may earn perhaps just the little needed to permit them to continue at school a year or so longer.

Bowls are the largest product. The demand in the world of dishes seemed to be largely for bowls, which are difficult to obtain of good shape and pleasing design. All this part of the work is in charge of a competent designer and all Paul Revere Pottery shapes are original, or copied from some choice piece which it is well to duplicate.

Bread-and-milk bowls with the child's name have proved popular, and the salad, fruit and nut bowls, as well as tiles, plates, pitchers, cups and saucers, have travelled from Massachusetts to California.

The glaze is dull, soft in color and texture; the designs outlined in black and filled with flat tones harmonizing with the background of the piece.

The bowl shop where the pottery may be seen and purchased is at 18 Hull Street, Boston and the ware may be found in the salesrooms of arts and crafts societies throughout the country.

SOCIETY BIOGRAPHIES

The Arts and Crafts Society, Kansas City, Missouri.

THE first meeting which considered the forming of an organization of Kansas City workers in applied arts was held in May, 1904, by six craftworkers. From this, has grown the present Arts and Crafts Society of Kansas City, Missouri. The organization includes the craftsmen members, from whom the officers and members of the executive board are chosen, and an interested and helpful associate membership.

The first exhibition was held in April, 1905, and included work from California, New Hampshire, Louisiana, Massachusetts, Illinois, New York, Colorado, Kentucky and Ohio; and gave a very excellent idea of the classes of craftwork from these different parts of the country. The succeeding annual exhibitions have been held in November, or early December; the attendance is always large, and the exhibitions have given a splendid impetus to local workers.

For three years a salesroom in the shopping district was conducted, where work from various workers in the United States was shown, and where the smaller exhibitions of special work were held.

Several lectures, complimentary to the full membership have been given, and the Arts and Crafts officers have been instrumental in starting an interested movement for a museum of art in Kansas City.

During the past year and a half, they have also been interested in organizing classes in metal work, wood work, leather, and weaving at the loom at the Fine Arts Institute, the teachers being selected from the active members of the Society.

The Society in its aims and work has the coöperation of the best artists and architects, from among whom its juries have been chosen. The standard of work exhibited has always been high; the exhihibition held last fall surpassed all previous ones in the grade of the workmanship shown.

Kansas City numbers some excellent workers in metal, leather and woodwork, but so far has done very little with pottery.

The officers of the Society, elected in May, are: *President*, Clarence E. Shepard; *Vice-President*, Frank C. Anderson; *Recording Secretary*, Mrs. W. G. Baird; *Corresponding Secretary*, Mrs. Eunice S. Mathews; *Treasurer*, Miss Edith Welch; *Elected members of Executive Board*, Mrs. Jerome B. Thomas, Mrs. Paul Covington, Michael C. Carr.

THE ART-CRAFTS SOCIETY OF DENVER, COLORADO.

IN 1905 a number of members of The Artists Club of Denver, which has a membership of something like five hundred, decided that the art craft workers in the Club needed special stimulation, and a department was formed within the club consisting of workers in various handicrafts. There are now fifty-four members in this department who work in book binding, weaving, jewelry and other metals, stained glass, leather, pottery, basketry, pho-

tography, woods, modeling, architecture and general design. This Department naturally received much encouragement and help from the Artists Club and its members. Its meetings are held once a month. The Department holds annual exhibitions of the work of its members which are fairly well patronized by the public and a great deal of work is sold. We also have travelling exhibitions when they are available.

We have members who belong to the Van Briggle Pottery Company, which is not unknown to fame, and The Craftwood Shops, recently incorporated and established at Manitou, Colorado, are conducted by our members. They give special attention to wood and metal work. Two of our members have started a stained glass factory.

There are several plans for starting hand industries in small towns in the hills. These will probably not be done by the Club as a body, but I think the coming together of fifty-four people enthusiastic for handicrafts has unquestionably stimulated many individual ventures which are loyally encouraged by the members.

During the past year the Department has taken charge of and decorated the children's room in our new public library. Illuminations on the walls were done by members of the Club.

Our Club works in harmony with a municipal art commission which the club was instrumental in having appointed by the mayor. Members of the club are consulted as to designs for the lighting system of the streets, drinking fountains, gateways for

parks, the position and design of public monuments. The Club was influential in having Mr. Frederick MacMonnies chosen to design a very fine "Pioneer" monument, a fountain which is now partly in place. We encourage professional artisans to become members of our Department in order that the members may have the benefit of their skill in execution and with additional hope of raising the standard of design among artisans.

Gradually and in small ways we feel we are making some progress in creating better standards of taste and gradually the public is beginning to appreciate these standards and to encourage handicrafts by their patronage.

WITH THE SOCIETIES.

BALTIMORE: The Christmas sales of the Handicraft Club of Baltimore included two special exhibitions, one of basketry by Miss Bernice T. Porter of Baltimore; the Washington School of Arts and Crafts; Carolina Mountain Baskets; Mr. Hamilton's willow baskets from Deerfield, Mass.; the raffia baskets of Mr. James Kenty, of Baltimore and reed baskets by Mrs. H. S. Smith and Mrs. Sulzner of Washington. Good basketry is always charming, and these represented many types, each interesting in its own way.

Mr. Frank Gardner Hale held an exhibition of his jewelry at the Club from December 10 to 17, inclusive. Mr. Hale's work is too well known to need description and this exhibit showed at its best his delightful sense of color and design, and perfection of workmanship.

The sales for December amounted to about $1500 an increase in the neighborhood of 50% over the previous year.

An exhibition of the work of Baltimore etchers was held at the Club from January 17 to 25, with an opening and private view on the evening of January 16. This included etchings by Miss Gabrielle de V. Clements, Mr. James Doyle, Jr. and Mr. Howard Sill, and dry-points by Mr. Bradford Perin. Other exhibitions are being planned and will be announced later. The annual meeting will be held in February.

* * *

BOSTON: The Society has just closed another successful year, the business of the salesroom amounting to over $63,000 for the year, with nearly $17,000 of sales for the month of December alone. This means that the Salesroom has at last reached an assured position of self-support, not likely to be endangered except by some unusual outside influences affecting general business severely. Aside from the significance of this amount of sales by the craftsmen affiliated with the Society who shared in the business, it means that the Society can, in the future, devote money and time which heretofore has been needed for the salesroom to educational and other work. The salesroom starts the year with an unusual number of important contracts, including an order for lighting fixtures for a western city amounting to over a thousand dollars; a contract for church brass work, which will aggregate more than twice this amount, and an interesting piece of gold work for a yachting trophy. The Society also furnished the four pieces of silver recently presented the Kneisel Quartet on the twenty-fifth anniversary of the founding of that interesting musical organization. The members of the Society are now looking forward to the annual meeting, which comes on the evening of February 8, as the reports from a number of committees promise to be of unusual importance. It is probable that an innovation will be tried in the way of a supper before the meeting, which it is hoped will not only insure a larger attendance than usual, but will also lead to a wider acquaintance among the members, an end much to be desired in a society whose

membership is now well above the eight hundred mark.

At the Ninth Annual Exhibition of Arts and Crafts, etc., at the Chicago Art Institute, last December, Mr. Arthur J. Stone was awarded the Arthur Heun prize of fifty dollars for the best exhibit of craft work of original design by one person or a group of persons associated together in one shop.

. . .

Detroit: *Report on the Proposed School of Design:* On Monday evening, January 9, a business meeting of The Society of Arts and Crafts was called to receive the report of the Special Committee appointed to raise funds for the proposed School of Design and to take action thereon. The five members of this Committee represented the leading art interests of the city, namely: The Society of Arts and Crafts through whose individual members the first $4,000 was raised, and which, more than any other, supplied the initiative of the movement; the Michigan chapter of the American Institute of Architects; the Museum of Art; large business interests and art patronage. Three of these five men were architects; the Chairman, Mr. Frank C. Baldwin, President of the Society of Arts and Crafts; Mr. H. J. Maxwell-Grylls, Vice-President of that Society; Mr. John Donaldson, a Trustee of the Museum of Art; Mr. George G. Booth, also a Trustee and a former President of the Society, and Mr. Charles L. Freer, whose gifts to the nation make his name of world wide fame.

On the report of the chairman that pledges amounting to $25,000 had been received for a proposed School of Design, Miss Alexandrine McEwen moved that this Committee be requested and authorized to proceed with the necessary steps looking to the incorporation of a School of Design and the organization of a proper Board of Trustees and that upon said Board of Trustees there should be a representative of The Society of Arts and Crafts, of the Detroit Museum of Art, and of the Michigan chapter of the American Institute of Architects. (Seconded and carried).

It was further moved that it be recommended that the said Board of Trustees take steps toward the establishing and maintaining of a School of Design at the earliest possible date. (Seconded and carried).

It was then moved that the President of The Society of Arts and Crafts (as Chairman of the Special Committee) be and herewith is authorized to place in the hands of the above Committee on Organization all funds and pledges which have been collected for the founding of a School of Design and that the said Committee on Organization be and hereby is authorized to transmit said funds and pledges to the Board of Trustees above mentioned when said Board of Trustees shall have been organized. (Supported and carried).

The ratification of The Society of Arts and Crafts having been obtained for the $4,000 raised one year ago, when the scope of the School plan was less broad, the Chairman gave the interesting facts that the $25,000 was subscribed by over 70 subscribers,

9 of whom gave $1,000 apiece; 14 or 15 gave $500 each (one of these subscriptions being from the Michigan chapter of the American Institute of Architects), and that among the subscriptions raised by The Society of Arts and Crafts, 5 carried scholarships. Several subscriptions were from art teachers, who expected to be later enrolled as students in the School, and one subscription of $25 was from the Detroit Society of Women Painters.

The chairman then stated that The Society of Arts and Crafts might feel gratified indeed that they had, within the four years of their existence, through their energy and perseverence despite all obstacles, given the impetus to make the idea a fact.

A resolution of thanks to the Chairman of the Special Committee for his untiring work in behalf of the proposed school was unanimously carried. The meeting then adjourned.

Twelfth Night Revels: The picturesque halls of the Pewabic Pottery beheld an unaccustomed sight when the members of the "Honorable Guild of Arts and Crafts," in medieval costume, gathered to celebrate their Twelfth Night revels under its roof. The walls were hung with tapestries and rich embroideries, and draped with laurel, while the "kissing ball" hung over the doorway leading to the banqueting hall.

Hardly were the guests, who responded nobly to the command "that they come attired in garments suitable to their estate, guild, trade or craft" assembled, when a sound of distant singing was heard, drawing gradually nearer, till it reached the foot of the stairs, and a varlet approached the lord of the

manor and announced that the waits were without. These upon being summoned to the presence, came up bearing candles in their hands, and after singing some more carols were conducted to the buttery, where they were regaled with cakes and ale.

Upon their departure, a herald, bearing upon his tabard the arms of the "Honorable Guild of Arts and Crafts" announced that a band of mummers desired permission to present their play. Permission being granted, the band was introduced by the Christmas fairy, in the person of a middle-aged gentleman well known in social and business circles of Detroit, dressed in green gauze, with spangled wings and head-dress. His introductory speech, taken from Ben Jonson's *Masque of Christmas* introduced the players, who presented "The Oxfordshire St. George Play" with great spirit. After them came another band of mummers, who gave the Revesby Sword Play in true old English style; the actors then mingled with the audience, and the Twelfth Cake was brought in. The Master of the Revels and Lord of Misrule, being elected to his high office through the finding of the bean in the cake, then gave the signal, and the whole company moved to the banqueting hall, and took their seats around a long table placed the whole length of the room. The table was lighted with many candles, and large loaves of bread, pats of butter and cheeses were placed at intervals. As soon as the guests were seated the sound of singing was again heard and to the old strains of "The Boar's Head in hand bring I," a procession bearing aloft a boar's head, a peacock, an enormous pasty,

and finally a blazing plum-pudding, wound its way into the hall and deposited its burdens on the table. During the banquet a number of songs were sung, and then the Lord of Misrule called for the wassail bowl. As it was carried, steaming, into the room the company sang "Here we come a-wassailing, among the leaves so green," and when everyone had partaken of wassail, the party broke up; though many of the revellers were loath to depart, feeling that they might never see such a sight again.

Of the individual costumes it would be impossible to speak, else one would be tempted to linger over certain wonderful garments which most faithfully reproduced the spirit of a by-gone age; there was, for instance, a Princess of France wearing her coat-of-arms with royal dignity; and a Prioress who might have stepped straight from the pages of an illuminated missal. But after all, it is the picture of the whole that remains in the memory; the long table with its lighted candles and the guests in their quaint costumes; the grouping and passing of the picturesque figures against the tapestried walls; above all, the complete absence of any touch of modernity, any "spectators who have just come to look on," that gave the unity of effect which makes an artistic whole, and made the occasion one to be long remembered.

THE interesting series of lectures on "Design in Fine and Industrial Art," to be given on alternate Friday evenings by Walter Sargent, was opened January 20 with an introductory lecture on "The Relation of Utility to Beauty."

MELROSE: The officers of the Melrose Society of Arts and Crafts for the year 1910–1911 are as follows: *President*, Mr. Arthur Hayward; *First Vice-President*, Mrs. Charles Seymour; *Second Vice-President*, Mrs. John Deering; *Treasurer*, Miss Caroline Price; *Secretary*, Mrs. Mabel G. Wills; *Directors*, Mrs. B. Marion Fernald, Mrs. George L. Morse, and Mrs. G. W. Nickerson. These eight officers with the heads of several special committees form the executive board.

The Society is gaining rapidly in membership. There are now about one hundred and twenty members. The shop at 89 West Emerson Street is open to the public, as a tea and gift shop, on Monday afternoons. Classes in tooled leather, rug weaving, basketry and embroidery are in progress. A course of five lectures has been arranged for the Society at the Museum of Fine Arts (Boston) the first of which was given on January 13.

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GREENSBORO, NORTH CAROLINA: The Arts and Handicrafts Guild, Mrs. F. P. Marshall, Secretary, 354 Church Street.

HARTFORD, CONNECTICUT: Arts and Crafts Club, C. Louise Williams, President, 60 Lorraine Street.

HELENA, MONTANA: Helena Society of Arts and Crafts, Mrs. P. B. Bartlett, Secretary, 501 Benton Avenue.

HINGHAM, MASSACHUSETTS: The Hingham Society of Arts and Crafts, Miss Emma R. Willard, Secretary, Hingham.

KANSAS CITY, MISSOURI: The Arts and Crafts Society, Clarence E. Shepard, President, 305 Scarrett Building

MELROSE, MASSACHUSETTS: Melrose Society of Arts and Crafts, Mrs. M. G. Willis, Secretary, 53 Oakland Street, Melrose.

MINNEAPOLIS, MINNESOTA: Handicraft Guild, Florence Wales, Secretary, 89 Tenth Street, South.

MINNEAPOLIS, MINNESOTA: Society of Arts and Crafts, Miss Marion A. Parker, Secretary, 516 Fourth Street, S.E.

NEW JERSEY: The Arts and Crafts Society of New Jersey, Mrs. Anna M. Allen, Secretary, 516 William Street, East Orange.

NEW YORK, NEW YORK: National Society of Craftsmen, Frederick S. Lamb, Secretary, 119 East 19th Street.

NORWELL, MASSACHUSETTS: The Norwell Society of Arts and Crafts, Mrs. Arthur L. Power, President.

PEORIA, ILLINOIS: The Bradley Arts and Crafts Club, Arthur F. Payne, President, Bradley Polytechnic Institute.

PETERBOROUGH, NEW HAMPSHIRE: The Handicraft Workers of Peterborough, Miss Anne E. Hamilton, Secretary, Peterborough.

PHILADELPHIA, PENNSYLVANIA: The Arts and Crafts Guild of Philadelphia, Margaret A. Neall, Secretary, 237 South 11th Street.

PORTLAND, MAINE: Portland Society of Arts and Crafts, Jessie L. Thompson, Secretary, 10 Sherman Street.

PORTLAND, OREGON: Portland Arts and Crafts Society, Mrs. R. E. Moody, Secretary, 369 Aspen Street.

PROVIDENCE, RHODE ISLAND: The Handicraft Club, Mrs. Howard J. Greene, Secretary, 375 Olney Street.

ST. LOUIS, MISSOURI: Society of Applied Arts, Miss Cecelia Robinson, Secretary, 3612 Washington Boulevard.

WALLINGFORD, CONNECTICUT: Art-Crafts Society, Miss Ethel Norton, Secretary, 72 Church Street.

WAYLAND, MASSACHUSETTS: Wayland Society of Arts and Crafts, Mrs. Arthur G. Bennett, Secretary.

BUT if in the great times of art, great works were the aims of great art rather than beauty, why today should not great works still be the aim of great art rather than beauty? Is today wanting in great works waiting to be done in the great way, which is the way of art?

T. J. Cobden-Sanderson.

HANDICRAFT

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VOLUME III 1911 NUMBER 12

MARCH

Something about Locksmithing

Illustration: Notable Wrought-iron Lock

Teaching of Art in Detroit Public Schools

Perforated Leather

Illustrations: Old Perforated Leather

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THE PRINCIPLES OF HANDICRAFT

MOTIVES. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain

II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

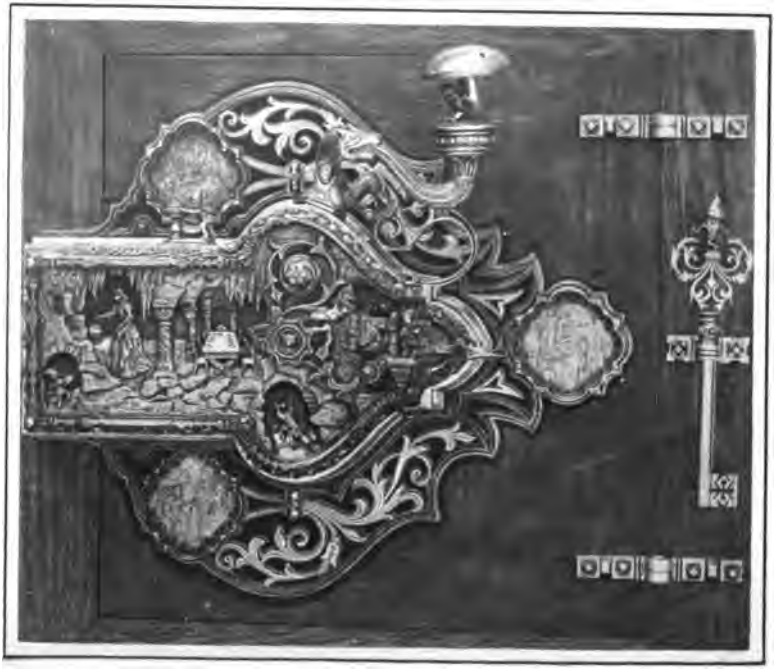
III. ARTISTIC COÖPERATION. When the designer and the workmen are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL COÖPERATION. Modern Craftmanship requires that the idea of patronage be superceded by that of reciprocal service and coöperation.

V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

. . .

"It is only possible to answer for the final truth of principles, not for the direct success of plans."



Wrought Iron Lock and Key. Frank L. Koralewsky.

HANDICRAFT

VOL. III. MARCH 1911 No. 12

SOMETHING ABOUT LOCKSMITHING AND HARDWARE IN GENERAL

FREDERICK KRASSER.

THE evolution of the lock may be simply and briefly told. From the beginning of civilization, and as long before as there were human beings, there has been need of protection—from wild beasts, alien cave men, wandering tribes, robbers and other intruders. At first the method of protection was very simple; a large stone rolled to the mouth of the cave, then a slab of wood from which evolved the door attached to its frame by strips of hide, forming rude hinges. To this in turn was later added a wooden bar to hold the door secure on the inside. Then came the wooden latch with the string attached to it and hanging outside, and as iron became more common, the smith (and working in iron had then long been an honored trade) started in to make this same latch in iron but more convenient to handle than the wooden one. The ingenuity of man advanced with the times and when it became necessary to have more security an iron bolt was added. This was the real starting point for the lock.

After a time these locks were made so as to be very practical as well as to give security, and really were adequate for the purpose. Then came a time when

craftsmen (and this applied to all the building trades) not only sought to do their work strongly and well but to beautify it, and in the art of blacksmithing there was certainly a wide field open for the artisans to express their individual ingenuity and skill. The many handsome specimens that have been preserved from the earliest centuries and stored away in the world's museums, testify to the fact that there was keen competition in those days among the craftsmen as to who could do the best and most beautiful handiwork. This time, unhappily, has passed and now when we look into locksmithing we find a great factory with all departments separated. In one part of this factory is made the casting of the rim of the lock, in another department are cast the bolts and latches, each workman finishing a distinct part of the lock: all these different parts going in the end to one man who "sets them up," making the lock complete. This process does not make a locksmith out of any one man connected with the work. It is literally a machine-made lock, not a thing of artistic beauty, carefully fashioned by a man's interested brain and fingers. In olden times it was the pride of a master to train an apprentice and if he found he was a bright boy and after one or two years could make a lock of good design and workmanship, he did not seek to profit by the boy's skill but encouraged him to advance further in his trade. These, of course, were ideal working conditions. When the best class of work was wanted, the man who could do the most beautiful work had the first chance. Many pieces of iron work of individual beauty and

delicacy of design were wrought by hand in those days, and it is to be regretted that today we are so filled with the commercial spirit that we overlook the importance of these things.

It is just as necessary that the hardware (locks, hinges, knockers, etc.) of a building or house be in keeping with the finish and character of that building, as it is that a man who wishes to be perfectly dressed should have all the little details of his apparel in accord. Many otherwise complete and carefully designed buildings are cheapened by inferior hardware. Many people do not think of this fact, but men of true culture recognize it at once. The tendency is not to endeavor to install hardware of handsome, or even good, design but to install it as cheaply as possible, thus bringing out the factory-made hardware, which in some cases is a disgrace to a beautiful building. Originality and beauty are sacrificed to commercial requirements.

The old-fashioned workman has not entirely disappeared, however. Thanks to the influence wrought by a few of the old masters who are still to be found in Europe, there are still some men who love and understand their art, and who spend their time after working hours in fashioning things in iron, toiling with infinite patience and care. The fact that there are craftsmen of this type still alive is due to the custom of handing down the trade from father to son throughout the centuries. A master locksmith would teach a promising boy thoroughly and later when the latter became proficient and well-established, would retire, only working for his own plea-

sure. To this latter fact is due some of the most remarkable specimens of iron work. Not driven by necessity, the master locksmith would toil perhaps many years on one piece of iron work, bringing out with the utmost care the finest details and artistic imagery. After many years the son, in turn, would bequeath his art to his descendants. Even today we may find masters of the trade who still cling to the old traditions and who take much pride in teaching their apprentices the real craft.

A marvellous example of this handiwork is the lock which was made by Mr. Frank Koralewsky, a member of The Society of Arts and Crafts, and which was recently exhibited at the rooms of the Society in Boston. Mr. Koralewsky has used as a *motif* one of Grimm's fairy tales called "Snow-white and the Seven Dwarfs," and has worked it out in the finest details. Each of the seven dwarfs has a duty to perform in and about the cave. Even Snow-white is busy at the fire preparing a meal. This is shown on the main plate, and in the background is the table set with seven plates and seven little chairs, and still farther in the background are the seven little beds. All these figures on the main plate are carved out from the solid iron.

The rim of the main plate is also decorated with little forms representing plant and animal life around the cave in the woods, including primroses and snowdrops, a spider in its web, a bat, a snail, a beetle, a lizard and a frog, all minutely perfect. At the top is carved the name of the story in German, "Schneewitchen." In front is found the shield of the min-

er's guild, with which the dwarfs were supposed to have special relations.

Grouped around the main plate are three pictures with the different metals molten into the iron. One is of silver, showing the queen step-mother before her looking glass, asking who is the most beautiful woman in the country; another is of bronze, showing the queen disguised as a witch and selling the poisoned apple to Snow-white; the third is of gold and represents Snow-white in her coffin about to be found by the prince who is approaching on horseback.

Acorns, beech nuts and pine cones are used for bolt heads. A dragon forms the lever handle and is trying to swallow the little dwarf who is resting beneath a huge mushroom.

The outside tracery is enriched with lines of Damascene work in brass and copper. In fact, nearly every known method of the working of iron with different metals has been employed in the making of this lock. Besides all this, the mechanism of this lock is very fine, and it must be admitted that it is a real master-piece of locksmith's work.

ART AS TAUGHT IN THE DETROIT PUBLIC SCHOOLS

ALICE VIOLA GUYSÉ
Supervisor of Drawing

A TEACHER newly appointed to the city schools of Detroit called upon the Supervisor of Drawing to be enlightened in regard to teaching drawing. She stated that she knew nothing of "public school drawing" but was interested in drawing from the "art" side.

With art schools of recognized standing advertising courses in "Public School Drawing" and Normal Training Schools scheduling classes in "Art" and classes in "Public School Drawing" no wonder that the graduates of these institutions and the public at large believe "art" and drawing in the public schools to be things apart and without relation one to the other, and unfortunately this is sometimes true.

Moreover the average school board does not appreciate the value of a training in art. They would probably agree with Ruskin that "Life without industry is crime," but his second premise that "Industry without Art is brutality" would hardly be understood. The relation of beauty to utility is yet to be established.

Manual training of the trade school variety is appreciated by the average school board because all men appreciate more or less the value of a girl learning to sew (particularly buttons), darn and cook; and

of a boy knowing how to hit a nail and saw a board; they can even see that mechanical drawing may be a good thing to know something about, inasmuch as accuracy of construction depends upon it. But that art has anything in common with industries is still a matter of conversion, and that drawing is the universal language of industry is still to be learned.

The teacher mentioned in the beginning of this article was told that the Supervisor was not quite certain of what she meant by "Public School Drawing" but whatever it was we did not teach it, that what we did try to do briefly was to teach a few elemental principles of art to the children attending the public schools of Detroit: that we are trying to develop their æsthetic taste and appreciation for beauty of line, form and color. That, ignoring mathematical accuracy, we are training children to be accurate by banishing ruler, compass and all mechanical assistance, developing power of hand and a critical judgment by the use of eye, hand and mind.

To this end we commence the study of design in the first grade with the littlest people just out of the kindergarten, or, unhappily, without the joyous months which should be spent there.

With one short hour a week, and this hour divided into three periods of twenty minutes each, it is readily seen that we must have a definite working plan if results are to be accomplished.

This was the problem which confronted the newly appointed Supervisor of Drawing who had never had any training in "Public School Drawing" but who was only a serious, hard-working student and teach-

er of art. The greatest obstacle which the Supervisor of Drawing in a large city meets is that the grade teacher who must, and I believe should, teach drawing is not required to know anything about the subject before receiving her appointment, but is compelled to teach it *sans* knowledge, *sans* interest, *sans* everything.

It is then up to the Supervisor to so interest and impress her with the importance of the work that she will master the particular problem assigned to her class, gain a working knowledge of it, and then, with the surprising ability of a grade teacher, get on paper, from her class, results that in many instances she could not herself equal. Such a course of study must be definite as to purpose, yet so planned that individuality of expression will be encouraged and secured.

Believing that the greatest imaginative work is based upon close observation we give a portion of our time to drawing still life; but from the first lesson the principles of composition receive as much attention as the accurate setting down of facts observed.

Drawing from plant life is studied in the same way; correct seeing and drawing are developed: but the breaking up of space in a pleasing way, the principles of subordination and rhythm are emphasized, and the children are encouraged to look and draw in a big way and to avoid botanical *minutiæ*.

But the manner of developing these divisions of our work would be too long in the telling for this article, and I hasten to the third division, design, which is more closely related to the interests of this maga-

zine. I wish my readers to have in mind that still life and drawing from plant life are not alien but are essential parts of our plan, which pure design completes.

After working some months with the littlest people I discovered that the normal child naturally draws a slanting line. Therefore, I argued, the child who can draw a horizontal or vertical line has gained power. So the youngest children were encouraged to make patterns composed only of horizontal and vertical lines.

They plan these by laying sticks and later reproduce the patterns in crayola. Not believing in unlimited freedom, and feeling the need of construction lines, we make them by folding paper and with the assistance of the folds we repeat our patterns, thus making borders and surface patterns.

One day the class discovers that lines make forms and then we make two-tone designs in mass. We commence to use water colors as well as crayola, and so step by step, one problem following another, each successive one demanding a little more technical skill and a little more critical judgment. Thus, from creased construction lines and free hand brush *motifs*, we reach the breaking up of a square by the use of certain dictated construction lines and the filling in of spots, living up to the line.

The same basis of design is here used for the lowest grammar grade through several successive classes, different applications and more tones in the spotting lending interest.

While imagination is developing, technical skill is

becoming so much stronger that we begin to point out inaccuracies to prove that our work is free hand. We correlate with the manual training, decorating the boxes, etc., made by the class in cardboard construction.

At our request the model of a candle shade based on the frustum of a pyramid is planned by the Director of Manual Training. We beautify it by making a design one tone of which will hang together. We cut out the spots and by using tissue paper make a beautiful candle shade. This hanging together is a new principle, very interesting and difficult to understand. It is really a stencil pattern.

Next term we use the same principle in breaking up a square. After securing a really good design we make a new drawing, correct inaccuracies and cut a stencil.

We test it with water colors and make blotting pads, calendars, telephone directories, book covers, etc.

The following term we again try stencil but now we reproduce our unit by using Japanese tracing paper, repeating it and carefully considering the space relations of the forms. We make borders, surface coverings and centers.

Then comes the culmination of our efforts in the application of the pattern to beautify some fabrics, for the making of a sofa cushion, a table runner, shopping bags, curtains, portieres, screens, etc.

Design is always commenced early enough in the term to enable each child to finish some article for the Christmas or June holidays. At these seasons the Supervisor feels the joy of living as she goes from

school to school and room to room. The telephone rings continuously bearing urgent requests for her to go to see the work of this and that class.

To the humblest homes and to the wealthiest some really beautiful thing is being carried that has been made by tiny fingers. If space permitted many amusing and pathetic incidents could be related which are daily occurences in the life of the Supervisor of Drawing. She has the joy of planning the work the children love best. Their enthusiasm is her inspiration, by which she incites them to effort.

Last September in response to an invitation of The Society of Arts and Crafts, Detroit, the Supervisor of Drawing arranged in the rooms of the society an exhibition of stencil work by public school children. That this might be representative the work of every child in one class (37) was shown. The school was one in the closely populated districts. The personnel of the class being made up of a large proportion of Jewish children, and some negroes, the balance made up of all nationalities including Americans. The work shown was stencil applied to sofa cushion tops; each child had designed his pattern, cut the stencil and applied it. The highest praise they needed was that while strong and simple in design, they harmonized in tone with their beautiful surroundings.

I feel that the support and sympathy of the societies of arts and crafts will enable the public schools to accomplish more effective work.

Intelligent commendation will encourage school boards to give more time to the study of beauty,

and its force as a moral and mental stimulus will be more appreciated.

Art will then no longer be spoken of as a fad but will be recognized as an essential of right living.



Scarlet Goat Skin.
Moorish Work.
The Museum of Fine Arts, Boston.

THE OLD AND THE NEW USE OF PERFORATED LEATHER.

MIRIAM B. PEARCE.

IN the Boston Museum of Fine Arts there are many examples of decorated leather well worth study by the craftsman. The leather is treated in different ways by the people of many different countries, and some of the examples are several centuries old.

We have selected two illustrations from the collection hoping they may suggest some new ideas in a mode of work already familiar to us.

What is commonly called "cut leather" has been popular for some time and has found ready sale in the shops. Many card cases, opera bags and small novelties have been made of ooze leather, the ornament taking the form of a stencil-like pattern perforating the leather; the lining of contrasting color and texture having the effect of the color painted through a stencil plate.

The leathers commonly used are ooze sheep, ooze goat, ooze calf, and "split ooze cow sides." These skins all come with a velvet surface of delightful texture and in great variety of color. The ooze sheep is the cheapest skin but is also the poorest to use, as the texture of the skin is not so fine and in cutting often separates. The ooze calf is very beautiful in texture, comes in fine colors and is a very firm close leather, being at the same time soft and pliable.

The "split ooze cow sides" is a very much stripped

leather and comes only in a few shades but cuts easily and retains its shape well. This kind of leather can also be tooled (like calf) and the light shades can be easily stained, providing a chance to combine tooling, piercing and coloring.

Now the popular shade for most of this cut work has been a very delicate pearl grey, which soils very easily and is consequently very perishable. A piece of work that has perhaps taken several days to cut may be ruined in an hour's time. Why not apply this principle of cutting holes through leather to a different kind of leather with more durable qualities? Among the Museum pieces is a part of a saddle flap. This is made from heavy leather, probably cowhide, and has the design pierced through the leather. The design has been tooled and modelled, stamped with a little tool all around the edges and the detail is put in with cuts from a knife. The background is then cut away. There is no secret process used here. We are familiar with all these processes but perhaps have not thought of combining them.

Some worker in The Society of Arts and Crafts, Boston, has however utilized this idea and has produced a very beautiful table cover carrying out this design with some original adaptation of the ends and carrying the border along the sides. The center is not cut out. The whole is stained to a rich harmony of red and green and the cutting is very carefully done.

Now this seems to be a method mostly of future experiment and is certainly a much higher type of work than the cut ooze and perhaps no more diffi-

cult. In many cases a bolder pattern could be appliquéd to a leather of contrasting grain or color and for certain purposes velvet would be allowable under the leather, for though it is perishable itself, it could be renewed at any time without injuring the heavier leather.

In cutting ooze leather we find the easiest method is to make a stencil of the pattern in brown paper; pin this on the ooze side of the leather and then draw the pattern on the leather through the perforations of the stencil with a fine pen and water proof black ink.

The pattern can then be removed, the leather laid on a sheet of zinc, and the pattern cut on the ink lines with a sharp stencil knife. The procedure with a heavy calf skin would be to tool your design on the damp leather and then cut on the sheet of zinc. Always have at hand an oil stone, so as to keep a sharp edge on your knife. The zinc does not dull the edge as glass or marble would and on wood you cannot make a clean edge as the knife sinks into it. The Japanese have made use of this method of work and in Horiuji Temple, near Nara, there is a large kidney-shaped panel of very heavy leather pierced with an elaborate design of figures and flowers, richly colored and gilded. This dates from the classical period of Japanese art, about the eighth century.

What has been done can be done once again. Don't however merely copy the old work. Study it; analyze it; find out how it was done and why it was better done in that way than some other way. Then work out some idea of your own in this same mode.

In this way you will produce original work and continually grow in the process. This we call analysis and synthesis. Pull something all to pieces and then build up something original from those pieces. This is quite different from the old method of applying historic ornament, where the student traces a lot of motives and then puts them together, usually without any idea back of it, to produce something as near like the original as possible. This method leads to decadence, each "near thing" a little weaker than the original; but with the synthetic method you get new and original development.

The second illustration is from a piece of Moorish work in the Museum, a piece of bright red goat skin probably intended for a footstool or cushion. The background of the pattern is pale green with a contrasting texture produced in the following way:

The outline of the design was cut in the red leather, the incision being done with the greatest regularity so that it would just break through the outer grain. This red grain is then peeled off within these spaces leaving a white skin underneath as the dye had merely covered the surface of the leather without penetrating it. This peeling process was done with great skill as the background has a perfectly regular, even surface. This background was then stained light green.

The art of working leather developed among the Nomad people of Asia who utilized the skins of their flocks and as they travelled and fought on horseback early produced wonderful horse trappings, corselets, helmets, shoes and leggings. They also used very

beautiful dyes which have retained their color to this day. It was the natural development of an art out of the needs of a people who used the materials close at hand in a free and adequate manner.

These people later became the Mohammedans and in their path of conquest carried the art with them across Africa and into Spain, where Cordova leather reached its perfection in the fifteenth century and from there spread to Italy and so over Europe.

When factory methods drove out the old handicrafts the leather workers lost their cunning and there was a long period when the art was lost except for the form it took in bookbinding with the development of printing. There has been a great revival in the last twenty years and there is a wide field open to the craftsman. It has this advantage over many of the crafts, that most of the objects made are things of daily use made from a durable material to serve a useful purpose and are not merely objects of adornment.

SOCIETY BIOGRAPHIES

The Arts and Crafts Society, Portland, Oregon.

THE Arts and Crafts Society of Portland, Oregon, was formed in 1907 with Judge C. H. Carey as President. Three successful exhibitions have been held at which craft workers from Portland, Oregon, to Portland, Maine, were represented.

It is planned this season to have the Pratt School of Design exhibit here.

The society was instrumental in establishing a school of Design in Portland with Miss Kate Cameron Simmons in charge. This has developed into a full fledged art school and is in a flourishing condition.

The Society has an artistic salesroom, in charge of Mrs. C. E. Curry and Mr. F. W. Higgins who made an encouraging report at the annual meeting just held. They report the number of sales of one Eastern worker, Mr. Arthur J. Stone, to be second only to Boston.

There is much interest here in metal work, and an exhibition of local work will be held during the winter.

In November an exhibition of local examples of book binding, leather work, illuminating and printing will be held.

The Annual Meeting was held October 12, and the following officers elected: *President*, Mrs. Lee Hoffman; *Vice-President*, Judge C. H. Carey; *Sec-*

ond Vice-President, Mrs. W. E. Thomas; *Secretary*, Mrs. R. E. Moody; *Treasurer*, Mr. C. F. Swigert; *Board of Trustees*: Mrs. C. E. Curry, Mr. N. Wisner, Mrs. Josephine Hirsch, Mrs. S. B. Linthicum, Mr. Morris Whitehouse, Mrs. J. McI. Wood, Miss C. O'Reilly, Helen Harmon, Mr. I. N. Fleischner. After the election of officers Miss Cécile O'Reilly gave a talk on book binding with a practical demonstration.

The Arts and Handicrafts Guild, Greensboro, North Carolina.

In December, 1908, a few craftsmen in Greensboro, North Carolina, including the faculty of the manual arts department of the State Normal College, met and organized for the purpose of preparing an exhibition, with the immediate view of discovering what resources the town might possess, both as to craftsmen and as to local appreciation of handwork. The ultimate object, should the exhibition offer sufficient encouragement for the undertaking, was to form a society whose aim should be to encourage the local craftsmen to superior effort, to stimulate public taste toward a greater appreciation of good design and workmanship, and to maintain towards these ends a salesroom which should serve not only as an exchange between the craftsman and the purchaser but also as an exhibition room where the public might have an opportunity to obtain or merely to examine the work of other than local craftsmen.

The exhibition was received with promising enthu-

siasm. It consisted almost entirely of articles loaned by the towns people and represented both local and other work in basketry, metal work, stencilling, embroidery, lace work, bookbinding, pottery, weaving, china decorating, architecture, and painting in oils and in water colors. In addition were exhibited pottery and embroidery loaned by Newcomb College. Following the exhibition "The Arts and Handicrafts Guild of Greensboro" was formerly organized, and at the meetings held during the winter topics of interest and value to craftsmen were discussed and plans made for establishing a salesroom. In November, 1909, was opened a small salesroom inexpensively though tastefully decorated by members of the Guild. Besides local work there were obtained consignments of representative productions from craftsmen of national reputation. By the closest economy in the management of the salesroom, it was, during its first season, November to May, self supporting. Though the salesroom was well patronized and had many interested visitors, the sales were in the main of inexpensive rather than of high priced articles. During the year were held exhibitions of jewelry, pottery, and a variety of local work, besides an exhibition of drawing and design from Pratt Institute. Stereopticon lectures on civic art, American sculpture, and American painting, obtained through the American Federation of Art, were given from time to time. These and illustrated talks on basketry and pottery, furnished the program for the open meetings. In extent of circulation the library loaned by the National League of Handicraft Societies proved an

acceptable addition to the arts and crafts literature obtainable in the town.

The expenses for lectures, exhibitions, etc., were covered by the membership fees and the tuition fees from a class in metal work under the patronage of the Guild. In all cases the lectures and exhibitions were open to the public.

The Guild was represented at the meeting of the National League of Handicraft Societies in Baltimore, October, 1909, and at the meeting of the American Federation of Arts in Washington, May, 1910. Through subscriptions to HANDICRAFT and other periodicals on pertinent subjects the members of the Guild in their remoteness from the centres of art actively endeavor at least to learn the news of the world's progress along this line.

The paramount need of meeting local conditions and problems is kept in the foreground of the Guild's consideration, its chief aim being to further its original purpose of increasing advantages mutually to craftsman and purchaser, and of creating a demand for good design and construction in manufactured as well as in handmade products.

EDITORIAL.

WITH this number HANDICRAFT rounds out its first volume as the publication of the National League of Handicraft Societies. The extent to which our present subscribers renew for the second year will be, to a certain degree, a gauge as to the success with which it has fulfilled its purpose. A number of valuable contributions are on hand or are promised for the early numbers, while it is believed confidently that the coöperation of the societies in furnishing news items and other matter of importance will become more and more hearty as time goes on and the magazine is found to be doing a useful and needed work.

It is planned to make the magazine more varied and valuable to its readers and to increase the number of illustrations. Fine examples of ancient art will be shown from time to time, with colored illustrations where color is needed to show adequately the qualities of the article illustrated. The provisions under which HANDICRAFT is published make it possible for the quality to be constantly improved as the income from subscriptions and advertising increases—the profits from the publication being pledged to make the magazine of greater service to its readers. The Editors bespeak the hearty support of all who are interested in the arts and crafts movement, that HANDICRAFT as the mouthpiece of the best thought of the movement, may in the next year become constantly more valuable and indispensable.

WITH THE SOCIETIES.

BOSTON: The Society of Arts and Crafts held its fourteenth annual meeting on February 8. The meeting this year was preceded by a supper and was held at the Twentieth Century Club. Despite a bad storm—the almost invariable accompaniment of a meeting of the Society—over one hundred members were present at the supper while others came in later for the business meeting.

The President of the Society, Professor H. Langford Warren, called the meeting to order, congratulating the members on the success of the past year and on the large attendance at this first supper. He said that he would take very little time as Mr. Joseph Lindon Smith had promised to describe some of his recent experiences in the far east, after the business was completed. Professor Warren called attention to a very remarkable wrought and chiselled iron lock which had been brought to the meeting from the Special Exhibition of iron, brass, and copper which was to open the following day at the Society's rooms. Of this lock Professor Warren said: "I do not know whether it may be pointed to as an indication of the work of the year; but I certainly think that this wonderful work of art may be pointed to as an example of our achievement, or at least of the kind of thing to be encouraged by The Society of Arts and Crafts. This is something *not* 'made in Germany' but right here in Boston, the whole of it. To be sure it was made by a German craftsman, trained under the severe discipline of the European apprenticeship

system. But for that training doubtless Mr. Koralewsky would not have been able to accomplish such work, which compares favorably with the best iron work of any time. I understand this lock has been in process of making during the last five or six years. It is entirely the work of Mr. Frank Koralewsky, a master in the Society who is associated with Mr. Krasser, another master. It is not so much a mere lock, as a work of the imagination and to be regarded as such. It is most certainly a beautiful work of art. While we may congratulate ourselves on the accomplishment of such a work in our midst, and as a result at least in part of the encouragement afforded by the Society, we cannot regard the Society as completely fulfilling its function until such work can be accomplished by craftsmen not only working here but trained here. We must have a system of education which can train such craftsmen as Mr. Koralewsky."

The following extract from the report of the Council seems to be of general interest:

"As the work of the Society becomes more thoroughly organized and the different Committees report in greater detail to the annual meeting it becomes more and more the function of the Council's report to summarize the activities of the passing years; to emphasize the fundamental principles upon which the Society's work is based and to point out the aims and ideals towards which the members of the Society should be working in order to make its work effective.

"The original aims of the Society, as expressed by

its founders, still hold. Our purpose is still the 'promoting of artistic work in all branches of handicraft' and we still hope 'to bring designers and workmen into mutually helpful relations,' in the future as we have so effectively in the past.

"In 1904 the aims of the Society were crystallized in the 'Principles of Handicraft' which were adopted by the Council at that time—a declaration which still further humanized our purpose and made it clear that the craftsman must be an object of greater concern than the handicraft work he produces.

"The Society is primarily pledged to develop craftsmen to their full capacity that their work may become still more beautiful as it is more and more an expression of keen intelligence allied to greater skill of hand and finer perceptions of true beauty.

"If 'the results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use'—as we must believe them to be, then our duty is to decide in what way the influence and means of the Society can be most effectively used to further these three ends, so different and yet so bound up each in the other. The various activities of the Society serve these purposes in one way or another. The salesroom furnishes an outlet for the craftsman's product thus giving him assurance of a fairly regular income, while the Jury's expert advice and criticism insure a constantly higher standard of excellence to uphold. The exhibitions should be a constant stimulus not only to tasks of unusual skill; but also to a compa-

rative study of the increasing capacity of other craftsmen, and to a careful study of the fine examples of ancient work usually loaned for the occasion as an object lesson and incentive. The lectures and meetings should bring the members together for mutual betterment and for the discussion in a friendly and helpful way of questions of immediate interest. "Just how these various activities, and others as yet untried, may be developed will depend very largely upon what the members themselves want, as none of the Society's activities can be carried on successfully and enduringly without sincere and active support."

The report went on to give some particulars as to the history of the Society, calling attention to the fact that the salesroom has now been established over ten years and that more than half of that time it had been run without the special outside support which was so liberally given by Mr. Carey during the first five years. The sales for the year have exceeded $63,000, the salesroom expenses have been a little more than $12,200, while the gross earnings were over $13,000. The combined accounts of the Society and Salesroom show a gain of about $1,200 for the year, so that the Society can fairly be considered on a self-supporting basis. The Council urged the members to coöperate in a campaign to bring the membership to the one thousand mark during 1911.

Report was made of the establishment by Mrs. William Caleb Loring of the Ellen Bernard Memorial Fund of $500, to be loaned to craftsmen to assist

them in undertaking important work, particularly that of an ecclesiastical nature. The fund has been drawn upon three times during the year, two of the loans being still outstanding.

The Committees all made encouraging reports. The Membership Committee reported a net gain of 51, the membership now standing 839, made up of 204 Associates, 138 Masters and 497 Craftsmen, scattered over thirty states and four foreign countries.

The Committee on Exhibitions reported having arranged twelve special exhibitions in the rear gallery for this season, while the individual exhibition case has been rented nineteen times.

The Committee on the Library (having charge of lectures and entertainments) reported that six talks and an auction sale had been arranged for, and that other meetings were planned for the spring months.

The Committee on the Salesroom stated that the work had been carried on effectively during the year, and that, despite the fact that general business had not been good, the sales showed a very satisfactory gain over the preceding year.

The Committee on Workshops and Classes explained that it had made some progress in its work towards the organization of a school of handicraft, but that it was not as yet in position to make any definite report. It could be stated, however, that "the Committee has been much pleased to receive from the officers of the Museum of Fine Arts and its School assurance of their desire to coöperate with our Society in the development of the proposed plan."

The following were elected as Councillors to serve until 1914: Miss Mary Crease Sears, Messrs. C. Howard Walker, I. Kirchmayer, Charles Theodore Carruth and Frederic Allen Whiting.

Following the business meeting Mr. Joseph Lindon Smith gave a charming informal account of a visit which he and Dr. Denman W. Ross paid to the extensive Hindu temples discovered within recent years in Cambodia, Cochin China. In a most humorous way he described their trip by steamers that rolled, and steamers that pitched, on "special" boats which turned out to be regular freighters loaded down with second, third, fourth, fifth and sixth class passengers who at every roll of the boat were flung into the one small stateroom with a single narrow berth occupied by Mr. Smith and Dr. Ross "and finding it pleasant, stayed." A large part of the trip was on a river swollen to many times its natural size, bordered with distant mountains which on nearer approach proved to be isolated tree tops, at which passengers were unloaded to await the coming of their boats.

From the tree top where the river boat left them, a flat boat manned by an Indian and three Chinamen and overrun with large, black and bad tempered ants, conveyed them for miles among the tree tops until the higher ground in the vicinity of the temples was reached. These temples, the largest of which is at Angkor Wat, have been completely overgrown by the forest. Angkor Wat and one or two others have been uncovered, but many are located in the country for miles around. The temple at Angkor



Piece of a Mexican Saddle of pierced cow hide.
The Museum of Fine Arts, Boston.

Wat is about one thousand meters long and is surrounded by a deep moat about a hundred feet wide. It rises terrace above terrace of solid masonry, the long cloisters of the lower terrace being carved with wide friezes depicting pastoral and war scenes in low relief carving of great beauty. There are several large structures within the enclosure, the central building rising with its dome to a considerable height.

The forest surrounding the temple is overrun with monkeys, snakes and tropical birds, making a strange background for this wonderful group of buildings which have just come to our modern knowledge out of the remote past.

Every one present was unanimous in declaring Mr. Smith at his best in the account of his travels and of the temples, scintillating as it was with his droll and witty expressions, which helped wonderfully to make the whole experience seem real. Only those who have heard Mr. Smith talk can have any idea of the unique charm of his lectures.

Mr. Smith's address brought to a close an evening of such success that it was urged by those present that the experiment of combining a supper with the business meetings and lectures, should be frequently repeated.

At a subsequent meeting of the Council the old officers of the society were re-elected, as follows: *President*, Professor H. Langford Warren; *Vice-Presidents*, A. W. Longfellow, C. Howard Walker, J. T. Coolidge. Jr.; *Secretary* and *Treasurer*, Frederic Allen Whiting.

On February 25, the Society closed an exhibit of

brass, copper, iron and pewter, containing many fine pieces of work but specially notable for the exhibit of a most beautiful iron lock and also some iron hinges, etc., the latter being intended for St. Thomas' Church, New York. The following criticism by Mr. William Henry Downes, art critic of the *Boston Transcript*, is taken from The Fine Arts column of that paper:

"A Masterpiece of Locksmiths' Art: The Society of Arts and Crafts has just opened in its gallery, 9 Park Street, a special exhibition of brass, copper, iron and pewter, which is of great interest, more particularly on account of a very exceptional and wonderful iron lock which is included in the collection, together with other important modern iron work. This lock is the work of Frank Koralewsky, a locksmith and iron worker in the Roxbury shop of F. Krasser & Co., and Mr. Koralewsky has been at work on it for almost six years in the intervals of his other work. The design is in the Gothic style of the fifteenth and sixteenth centuries, and the work is hand carved and chiselled iron, inlaid with gold, silver and bronze, and ornamented with damascened work in brass and bronze.

"The motive taken by the artist is one of the famous Grimm fairy tales, the story of 'Snow-white and the Seven Dwarfs.' All the salient episodes of the tale are illustrated in the lock, in relief, in the round, and in inlays set in panels; and besides these episodes there are allegorical references to the narrative running all through the details of the work, in the shape of animals, flowers, vines, etc. The seven

dwarfs play an important part in the lock, being made to act as parts of the actual working mechanism, which is of exquisite workmanship and marvellous ingenuity throughout. A rich vein of fancy, quite in the vein of the best old European traditions, is discoverable in the intricate and interesting details lavished upon this extraordinary piece of work, which is full of delightful surprises. All the designers, craftsmen, architects and artisans who have seen it are very enthusiastic over it, and many invitations have been received to exhibit it elsewhere after the close of the present exhibition, on February 25. So remarkable is it considered that the committee have asked to have it shown at their coming loan exhibition of work done prior to 1840, at Copley Hall. Another pressing invitation has come to have it shown in Chicago.

"The other metal-work included in the collection at the Arts and Crafts gallery is of great variety and considerable interest. From Mr. Krasser's establishment comes an exhibit of hinges, bolts, and other ornamental wrought-iron articles made for a church designed by Cram, Goodhue & Ferguson in New York; and all the leading workers in iron, brass, bronze, copper and pewter are represented by fine specimens of their respective productions. The exhibition closes on February 25. It will be followed next month by an important exhibition of ecclesiastical work."

. . .

HINGHAM: The following officers have been elected for 1911: *President*, Mr. Elliot Putnam; *Vice-Pres-*

idents, Mrs. Walter W. Hersey, Dr. Samuel H. Spalding; *Treasurer*, Miss Emma Clark; *Recording Secretary*, Miss Emma R. Southworth; *Corresponding Secretary*, Miss Susan B. Willard.

PORTLAND, Oregon: It is announced that the travelling exhibition of art school work sent out by the American Federation of Art is to be shown at the Art Musem under the auspices of the Arts and Crafts Society.

. . .

PROVIDENCE: On January 31, at The Handicraft Club, Miss Jessie Luther gave an interesting account of her work in teaching some of the simpler handicrafts at Dr. Greenfell's mission at St. Anthony, Newfoundland. Many examples of pottery, weaving, basketry and metal work done by her pupils were shown. It is hoped not only to give the people useful work for the long winter months, but also in time to furnish a means of income as well. Miss Luther would undoubtedly be glad to repeat her talk before other clubs and societies as she is desirous of interesting people in the work.

. . .

WALLINGFORD: The Art-Craft Society has recently moved into its new quarters in the Phelps Block on North Main street and has arranged for several evening classes and a number of talks on subjects of interest.

LETTERS

To the Editor:

I ENCLOSE the back half of an otherwise attractive Christmas folder.

FOLDER NO. 50
HOLLY
DESIGN AND SENTIMENT BY———
PUBLISHED BY

HAND COLORED BY ———
LASSES

I had bought them, never thinking to examine the back. As I was about to send them I discovered that the back was far more legible and took up almost as much room as the greeting proper. I think such a thing an abuse. The signature of an artist or a craftsman ought to be inconspicuous. I also bought a calendar. The only lettering was the word "Calendar" in 3/8" letters and below the calendar pad in letters almost 1/8" "designed by ———." Miss ——'s initials in the corner or in the design would have been sufficient; no need to add "designed by." These are two flagrant cases I have at hand. Could not this question be brought to the attention of the craftsmen at large? China decoraters as well as embroiderers and all others, mark or sign their names in some inconspicuous corner. Why should those

who deal in printed or illuminated matter be less modest? HELENE WURLITZER.

WE think that the readers of HANDICRAFT will be interested in this translation of a letter received by Mr. Fosdick from the celebrated French potter.

ARMENTIÈRES: PAR LA CHAPELLE-AUX-POTS: OISE
19 Nov. 1910

Dear Sir:—

Mr. L. P. Soule kindly informed me that it is you who wrote in HANDICRAFT the criticism of the exhibition of the Sociétié Nationale: and I am taking the liberty of expressing to you, though somewhat tardily, my sincere thanks for the very flattering appreciation that you have shown of my work.

It flatters me very much to learn that the simplicity of my decoration pleased you, and I am glad to see that you have made known to your readers the fact that certain of my foreign colleagues have borrowed my forms without understanding the rest of my work.

Pray accept, Sir, with my thanks, the assurance of my highest regard.

(Signed) AUG. DELAHERCHE

MR. WILLIAM FOSDICK.

QUERIES.

FOR some time I have been doing tooled leather work according to instructions given in various technical and popular magazines. I find one great

difficulty in working with the kinds of leather enclosed: when moistened according to directions, they lose their beautiful velvety texture. The tan colored sample has been wet at the sharply pointed corner. I think that even on this small sample you can see the effect. On a large piece of work that must be moistened several times, it is very much worse, giving a rather shiny, very coarse and disagreeable result. The green piece has been wet all over. You will see how stiff it is compared with the soft little piece of dark brown which has not been wet at all. This leather is sold for tooling so the fault must lie in the method of working. Do you think that by wetting it only on the wrong side I could tool it successfully? It seems too thick for that. I suppose I might experiment again, but I don't like to spoil a big piece of leather—and experience has taught me that a fault which appears very "glaring" on a big piece is hardly noticeable on a smaller one. I shall be very grateful for any help which you may be able to give. A.E.M.

ANSWER. The samples of leather sent are called split ooze cow sides and can be readily tooled. It is customary to wet them from the back, and they do not need to be wet enough to spoil the velvet texture. The usual tooling leather, however, is cow hide or bark calf—also called russet calf and Russia calf. With these leathers you can do much more elaborate work with varied texture in the background. They can also be modelled and carved. M.B.P.

EXHIBITIONS INCLUDING HANDICRAFT WORK

BALTIMORE: *The Handicraft Club*, 523 North Charles Street.

24–30. Travelling Exhibition of the National League of Handicraft Societies.

Handwrought Silver by James E. Woolley, George P. Blanchard, S. DeFontes, Theodore Hanford Pond.

MARCH

BOSTON: *The Society of Arts and Crafts*, 9 Park St.

1–11. Photographs, Color Prints and Modelling.

18–Apr. 15. Ecclesiastical Work.

DETROIT: *The Society of Arts and Crafts*, 122 Farmer Street.

–18. Bookplates.

APRIL

BOSTON: *The Society of Arts and Crafts*, 9 Park St.

Ecclesiastical Work.

20–29. Pottery.

MAY

BOSTON: *The Society of Arts and Crafts*, 9 Park St.

3–16. Basketry.

17– Jewelry and Silverware.

DENVER, COLORADO: Arts-Crafts Society, Miss Florence Hastings, Secretary, 1728 Kearney Street.

DETROIT, MICHIGAN: Society of Arts and Crafts, Helen Plumb, Secretary, 122 Farmer Street.

EVANSVILLE, INDIANA: Arts and Crafts League, Miss Harriet Erhman, Secretary, 624 Upper 2d Street

GREENSBORO, NORTH CAROLINA: Tne Arts and Handicrafts Guild, Mrs. F. P. Marshall, Secretary, 354 Church Street.

HARTFORD, CONNECTICUT: Arts and Crafts Club, C. Louise Williams, President, 60 Lorraine Street.

HELENA, MONTANA: Helena Society of Arts and Crafts, Mrs. P. B. Bartlett, Secretary, 501 Benton Avenue.

HINGHAM, MASSACHUSETTS: The Hingham Society of Arts and Crafts, Miss Susan B. Willard, Secretary, Hingham.

KANSAS CITY, MISSOURI: The Arts and Crafts Society, Clarence E. Shepard, President, 305 Scarrett Building

MELROSE, MASSACHUSETTS: Melrose Society of Arts and Crafts, Mrs. M. G. Willis, Secretary, 53 Oakland Street, Melrose.

MINNEAPOLIS, MINNESOTA: Handicraft Guild, Florence Wales, Secretary, 89 Tenth Street, South.

MINNEAPOLIS, MINNESOTA: Society of Arts and Crafts, Miss Marion A. Parker, Secretary, 516 Fourth Street, S.E.

NEW JERSEY: The Arts and Crafts Society of New Jersey, Mrs. Anna M. Allen, Secretary, 516 William Street, East Orange.

NEW YORK, NEW YORK: National Society of Craftsmen, Frederick S. Lamb, Secretary, 119 East 19th Street.

NORWELL, MASSACHUSETTS: The Norwell Society of Arts and Crafts, Mrs. Arthur L. Power, President.

PEORIA, ILLINOIS: The Bradley Arts and Crafts Club, Arthur F. Payne, President, Bradley Polytechnic Institute.

PETERBOROUGH, NEW HAMPSHIRE: The Handicraft Workers of Peterborough, Miss Anne E. Hamilton, Secretary, Peterborough.

PHILADELPHIA, PENNSYLVANIA: The Arts and Crafts Guild of Philadelphia, Margaret A. Neall, Secretary, 237 South 11th Street.

PORTLAND, MAINE: Portland Society of Arts and Crafts, Jessie L. Thompson, Secretary, 10 Sherman Street.

PORTLAND, OREGON: Portland Arts and Crafts Society, Mrs. R. E. Moody, Secretary, 369 Aspen Street.

PROVIDENCE, RHODE ISLAND: The Handicraft Club, Mrs. Howard J. Greene, Secretary, 375 Olney Street.

ST. LOUIS, MISSOURI: Society of Applied Arts, Miss Cecelia Robinson, Secretary, 3612 Washington Boulevard.

WALLINGFORD, CONNECTICUT: Art-Crafts Society, Miss Ethel Norton, Secretary, 72 Church Street.

WAYLAND, MASSACHUSETTS: Wayland Society of Arts and Crafts, Mrs. Arthur G. Bennett, Secretary.

THE attitude of all true art, the highest and the lowest, is this: — that it says more than it says and takes you away from itself.

Olive Schreiner.




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